LA SÈVE DE LA TERRE

(Concerto pour bansuri et orchestre)
Du néant naquit la solitude, terreau du besoin d'aimer.
Ainsi jaillit la sève de la terre libérant l'énergie
des plantes et des âmes

MARCOUX JEAN-FRANÇOIS

Note de présentation

La sève de la terre n'est pas seulement une rencontre entre le souffle boisé du bansuri et la masse tellurique de l'orchestre symphonique c'est une exploration de l'*identité comme processus*. Ici, la musique ne s'envisage pas comme une collection de notes fixées, mais comme une *trajectoire énergétique*.

L'œuvre s'articule autour de l'idée que le son, à l'image de la sève, est une force de persévérance qui traverse la matière pour lui donner vie.

Dans cette perspective, l'orchestre devient un système homéostatique, une "nef" sonore où chaque pupitre participe à une maintenance active du flux. Le bansuri, par son *irradiation translucide*, guide cette navigation à travers des paysages acoustiques en constante mutation.

Fidèle à l'*Esthétique du Flux Instable*, la partition utilise la nomenclature MONAS AUTOGONA, substituant à la fixité des hauteurs une notation du geste et de l'énergie. L'auditeur est invité à percevoir non pas des objets sonores statiques, mais un devenir stabilisé — une courbe souveraine où le changement ne rompt jamais la continuité du sillage.

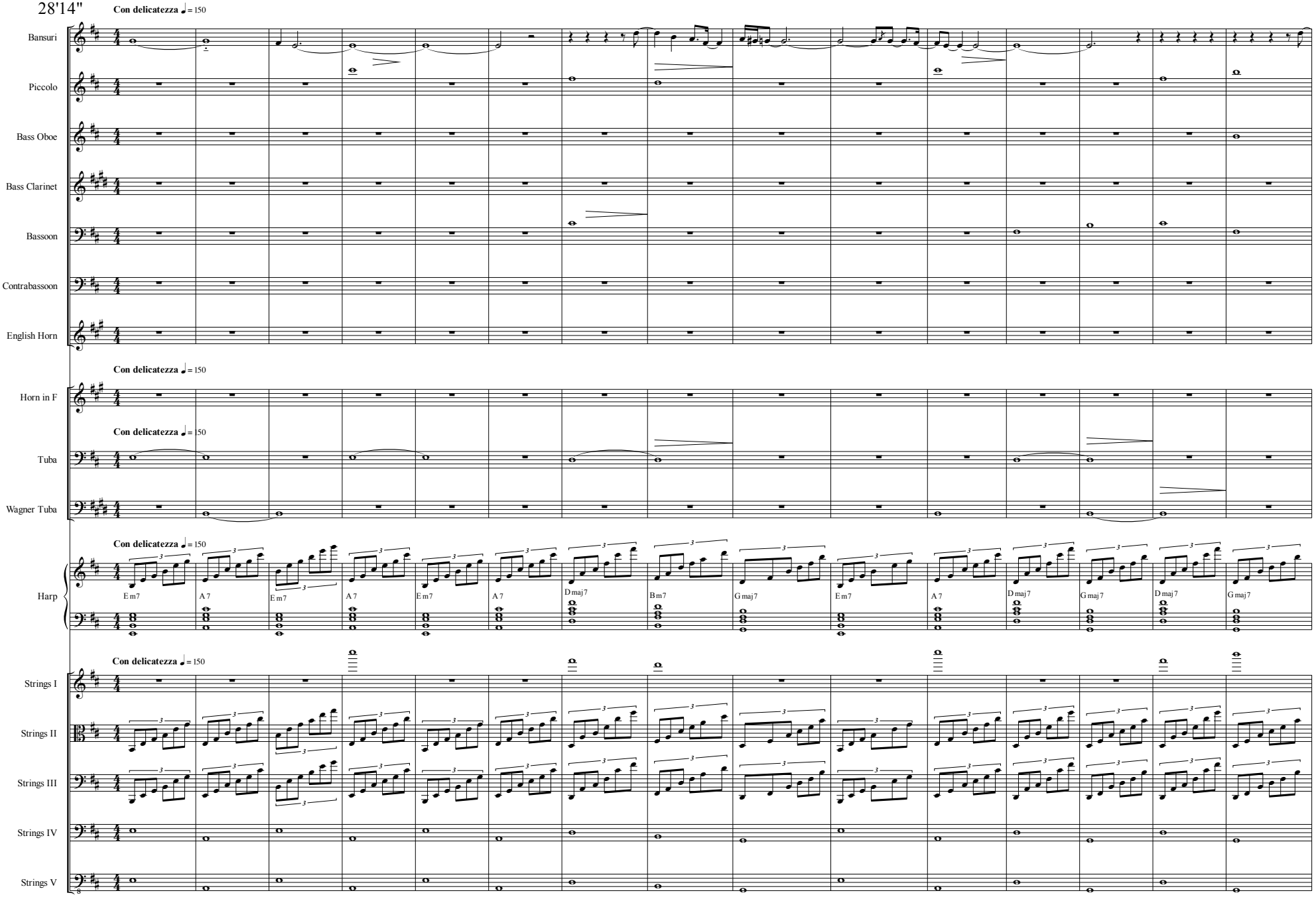
« *Dans le flux, la musique est une vague : elle change d'eau à chaque seconde, mais sa courbe reste souveraine*. »

Score

LA SÈVE DE LA TERRE

Clakos'san & Lades Neffous
Marcoux Jean-Francois

28'14"



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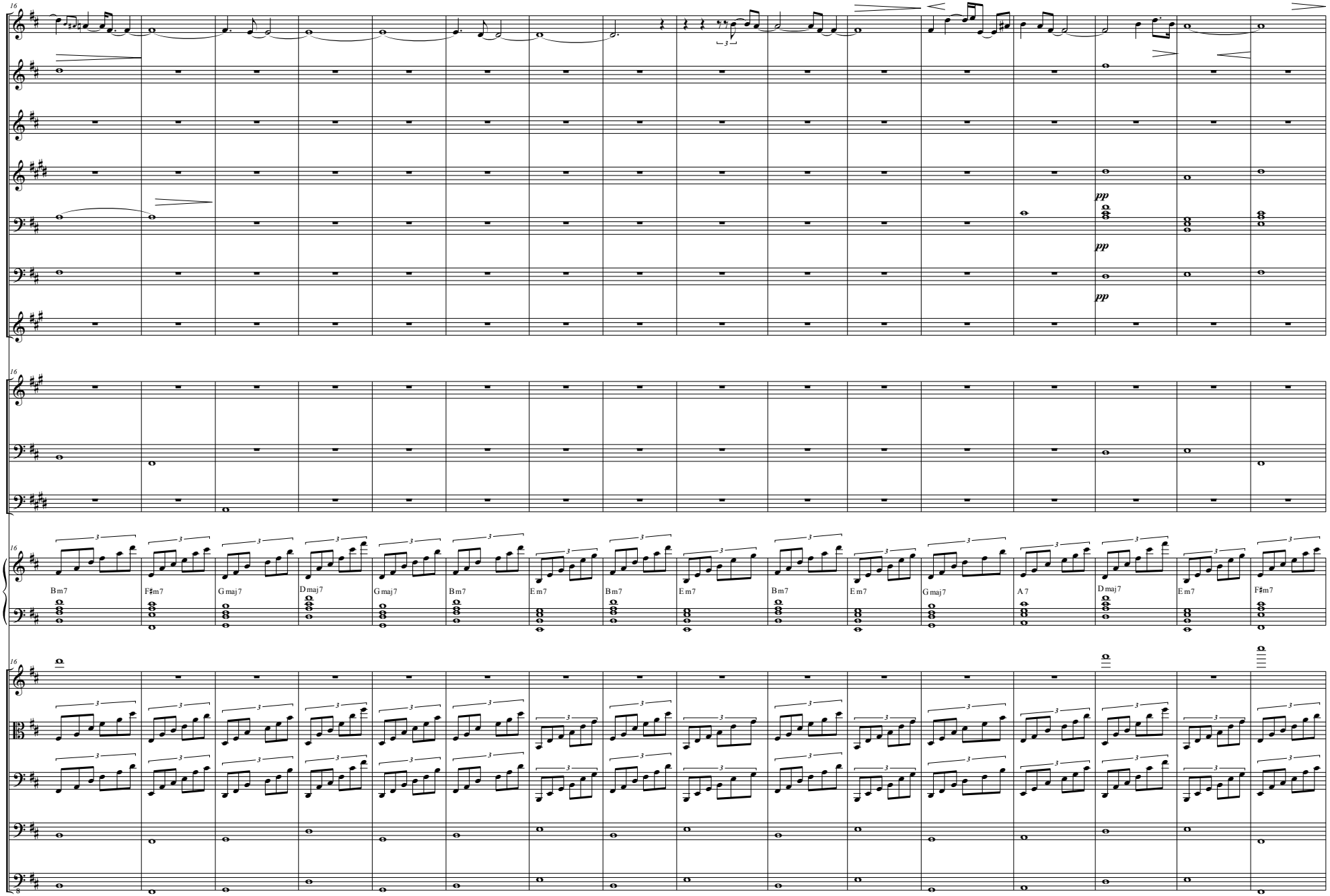

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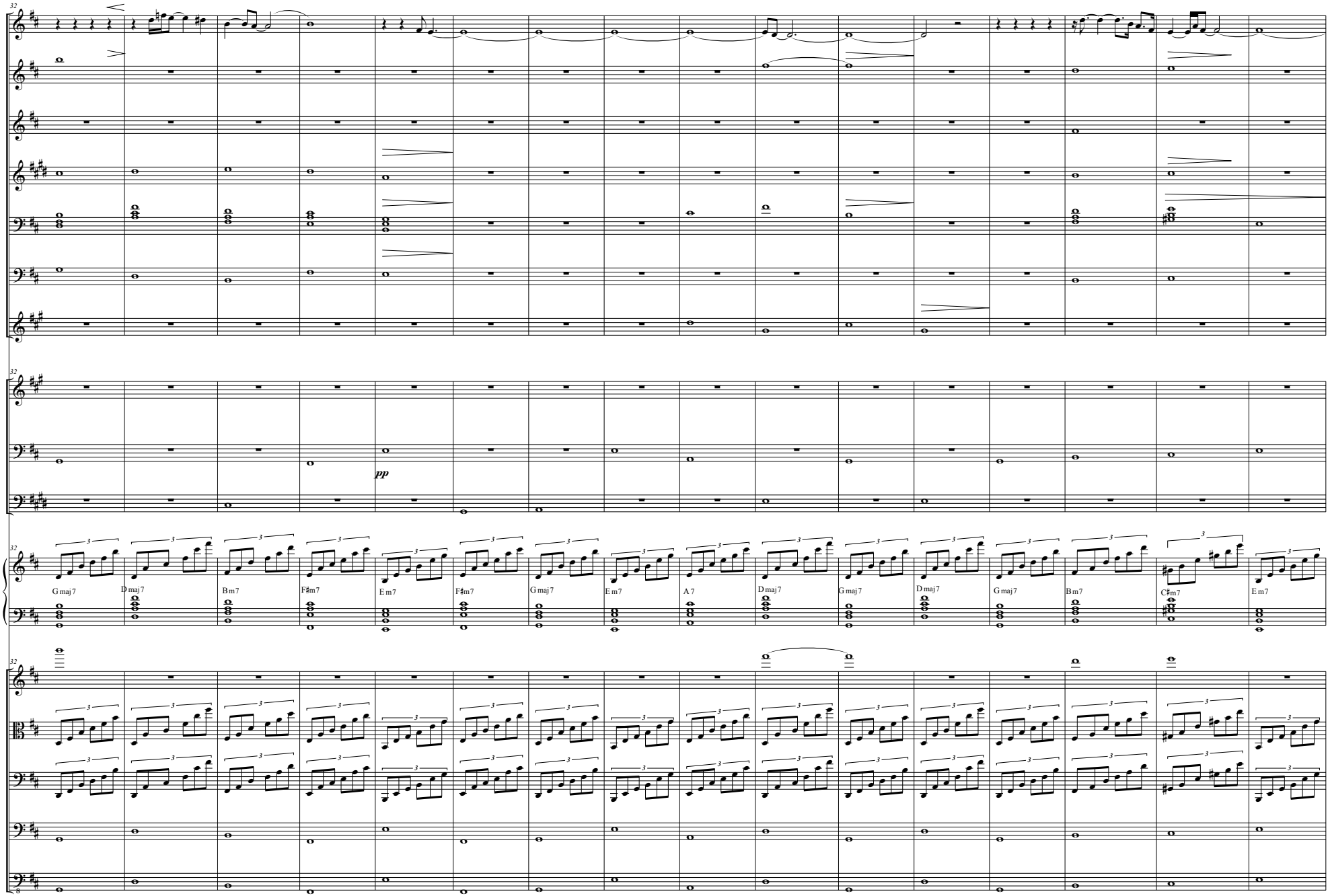

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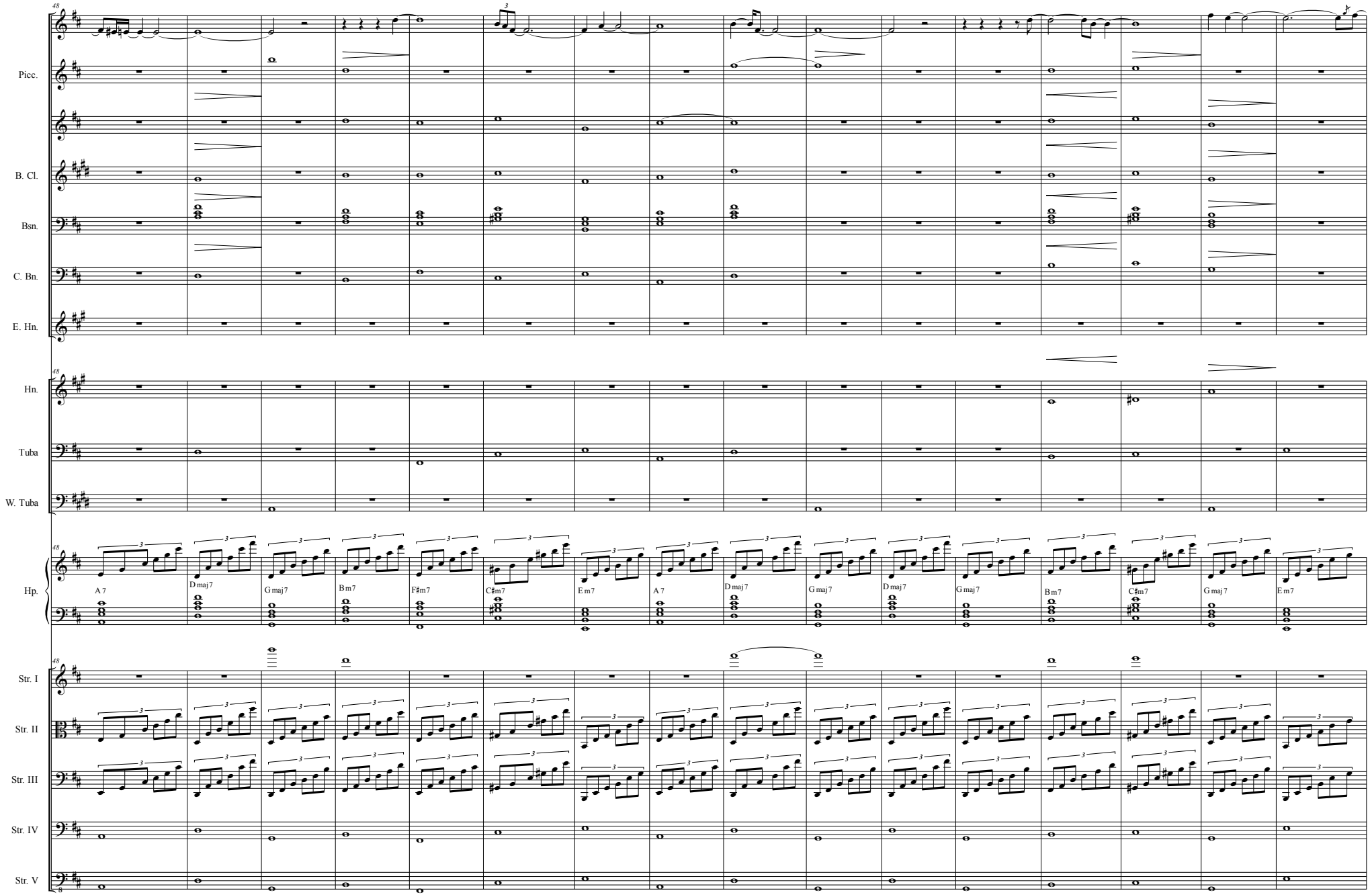

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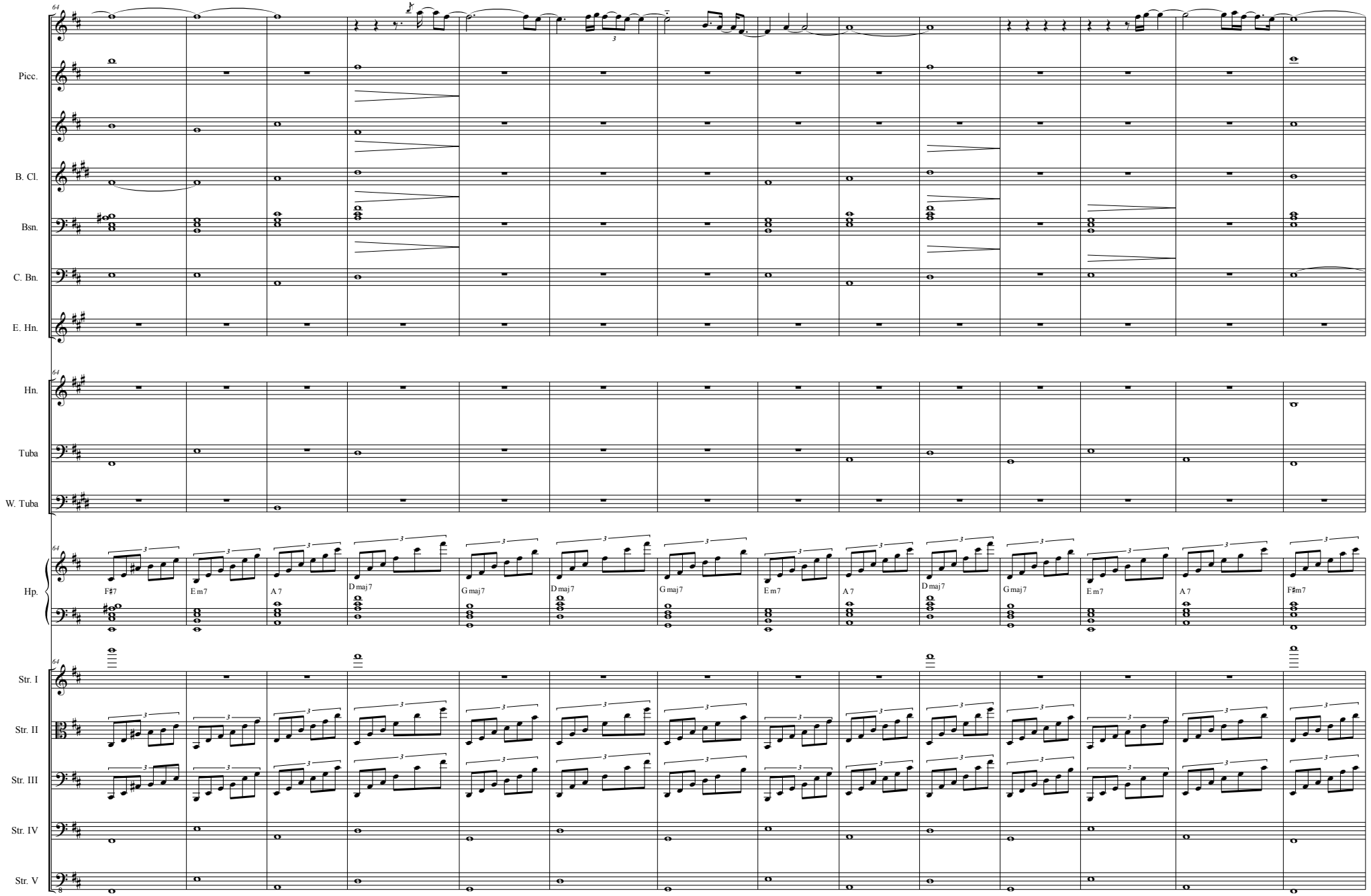

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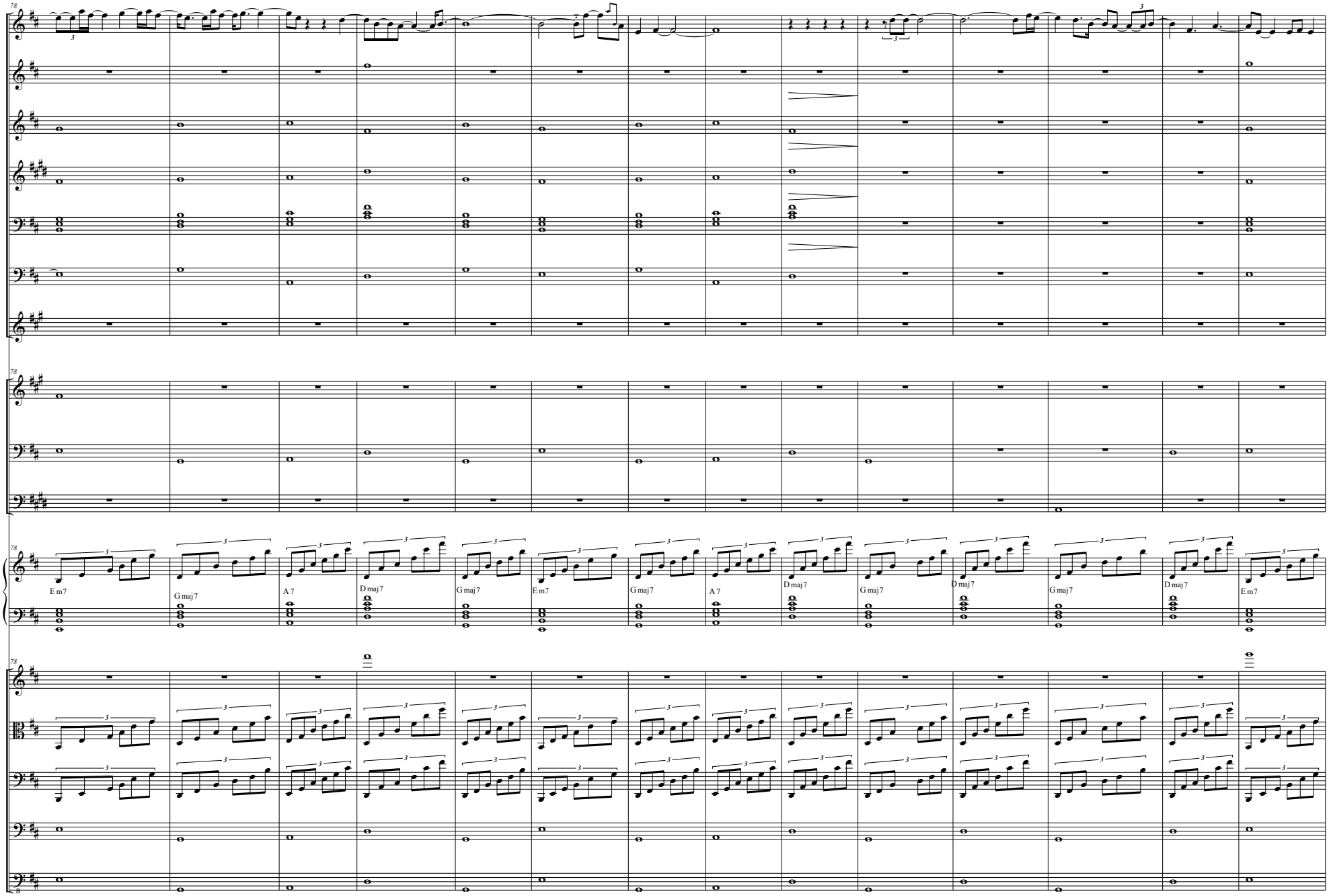

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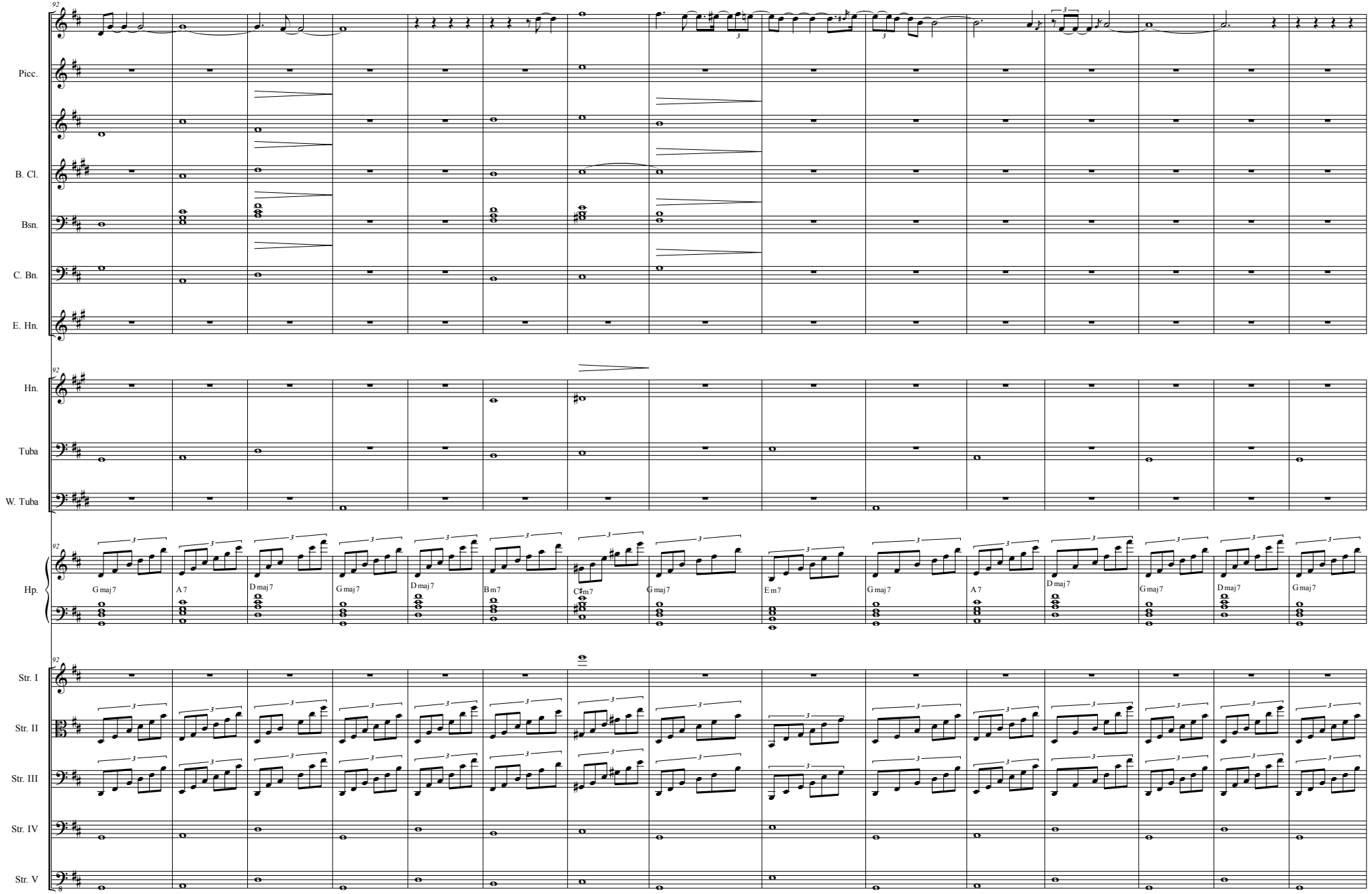

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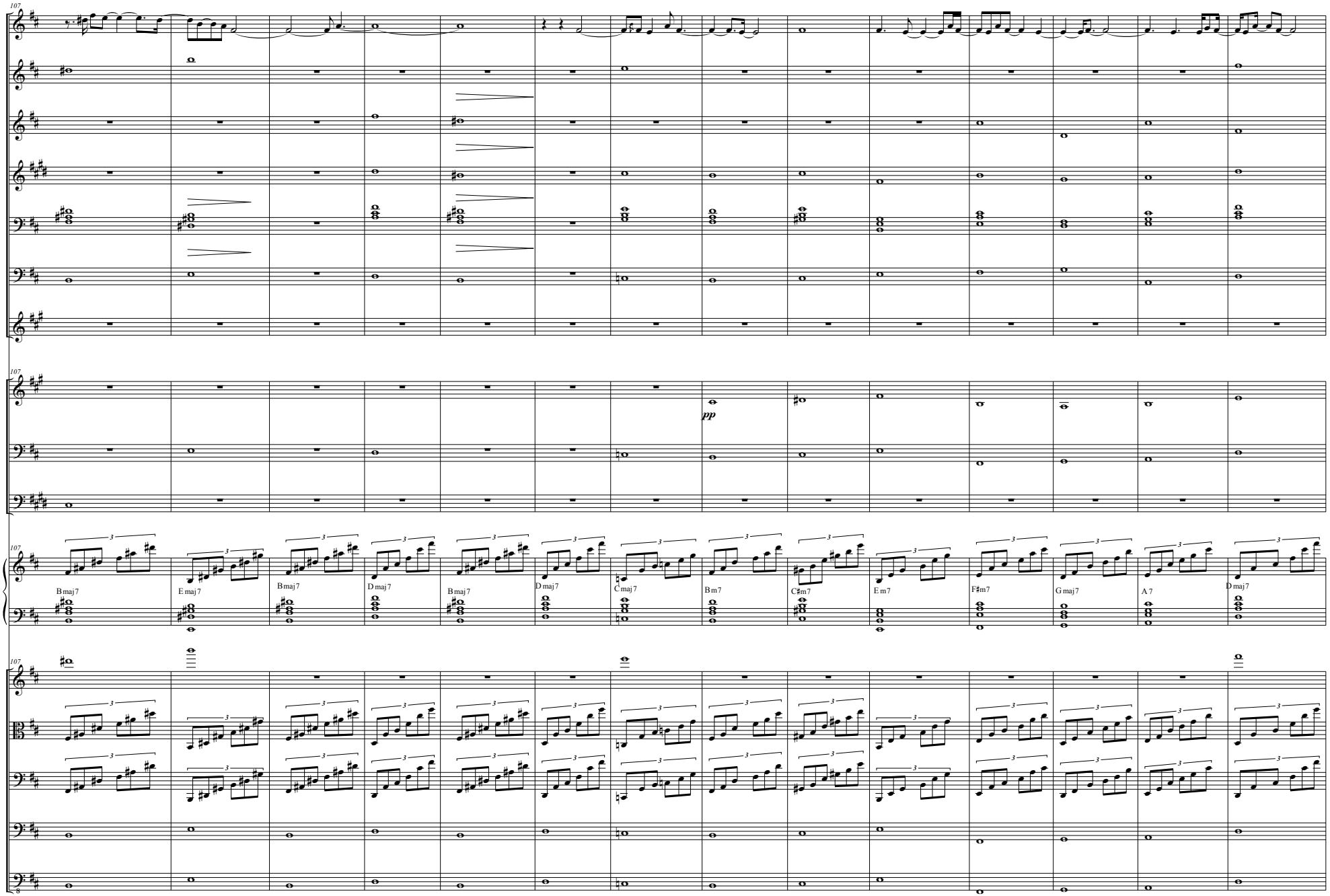

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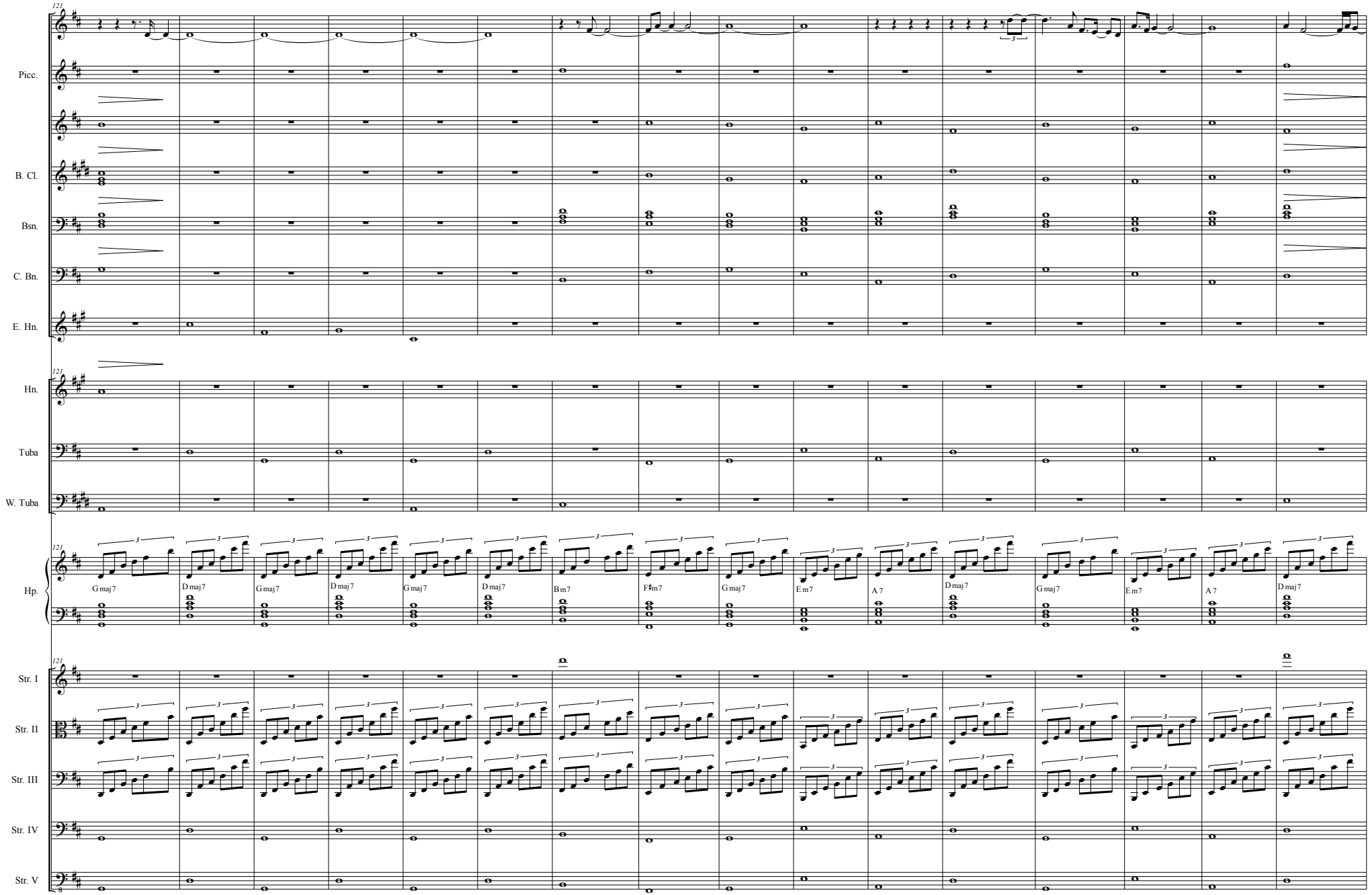

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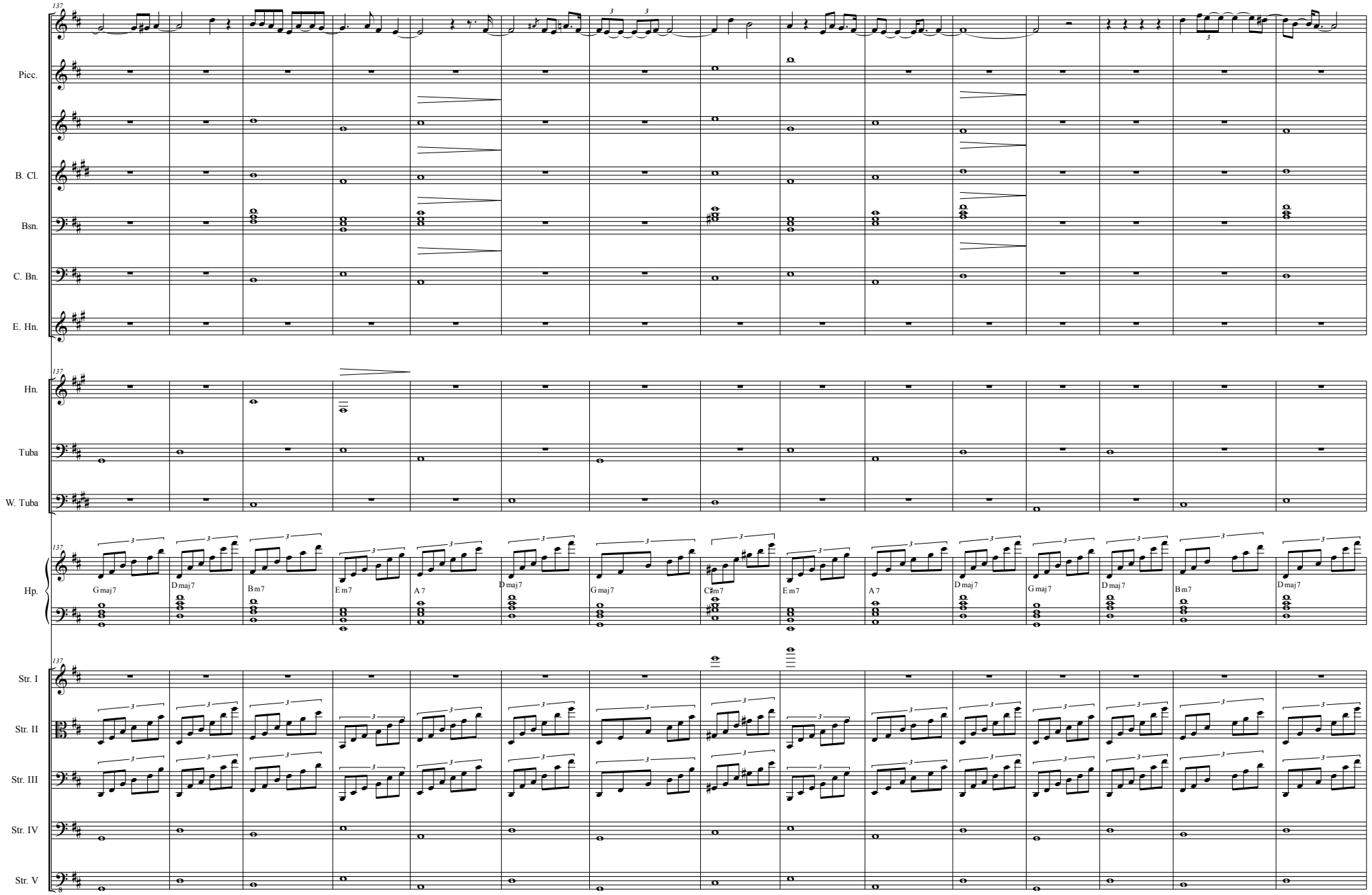

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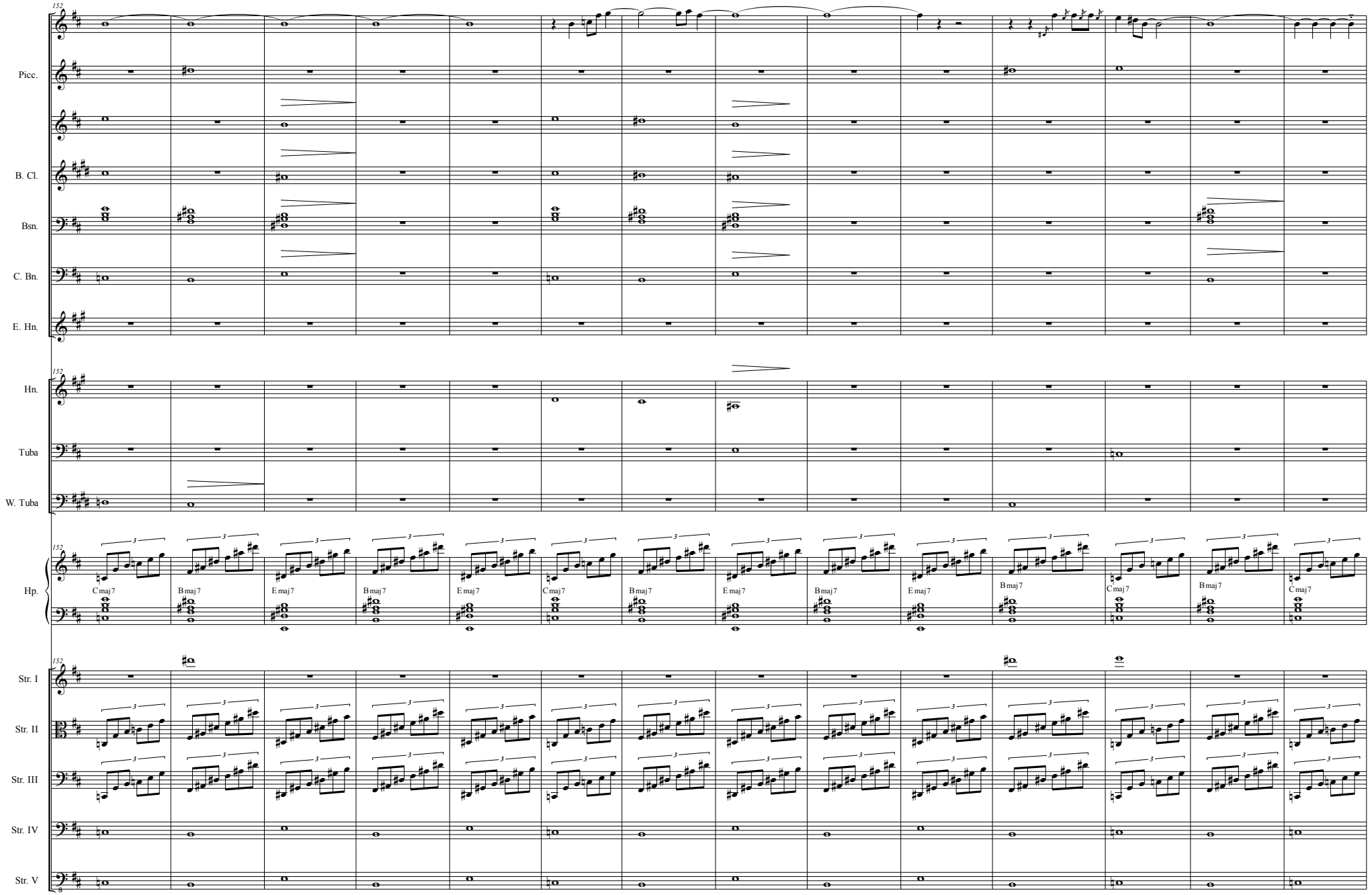

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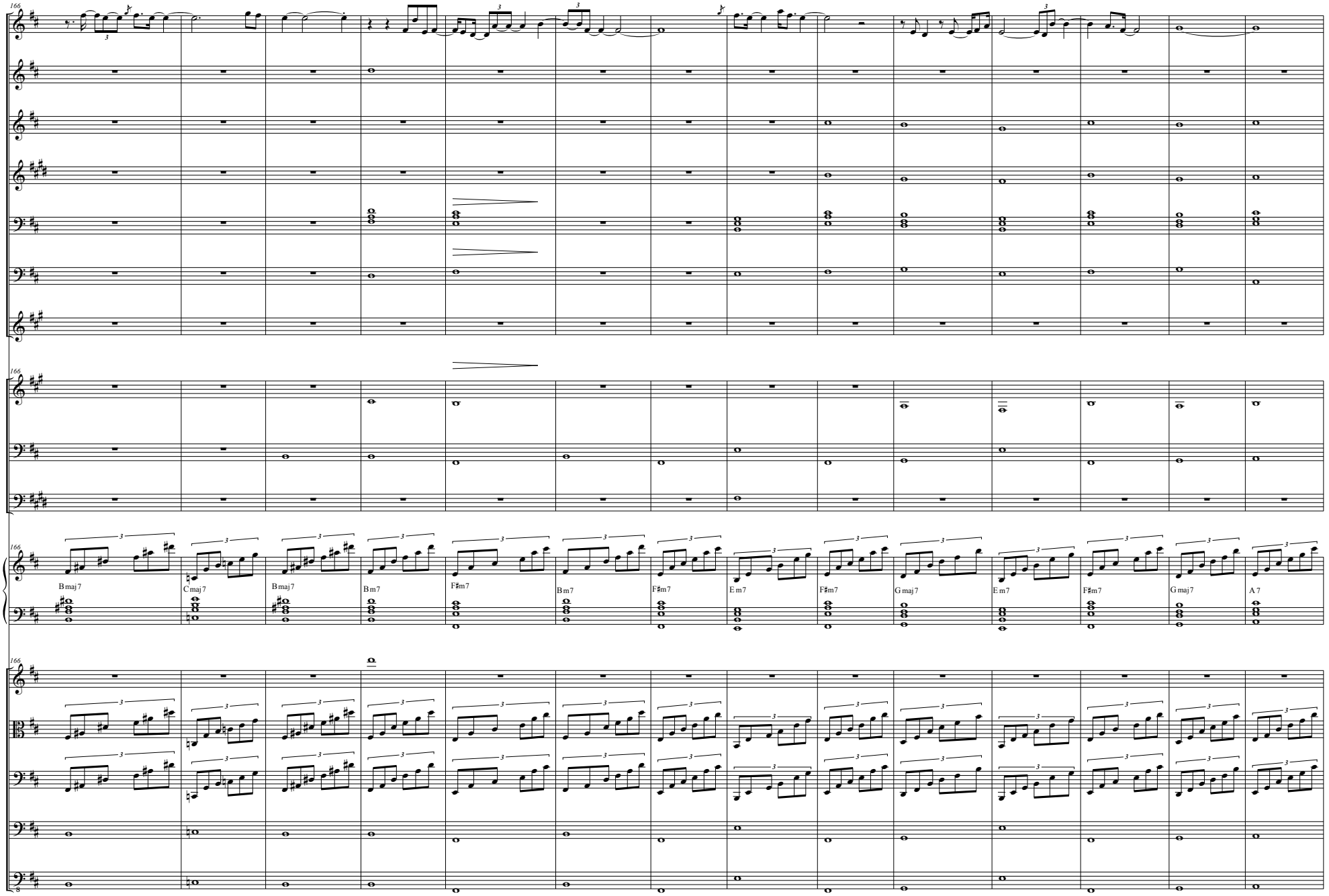

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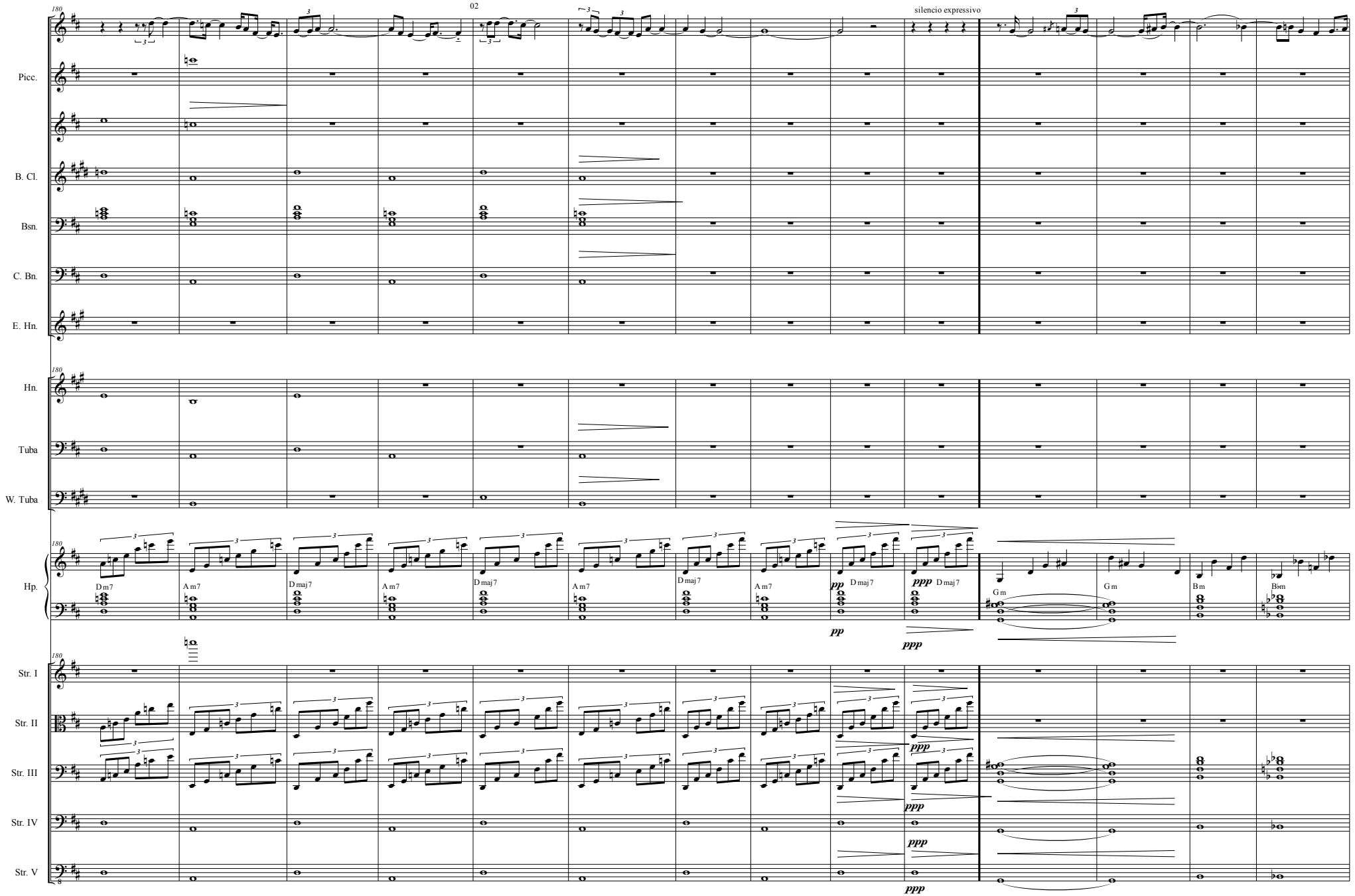

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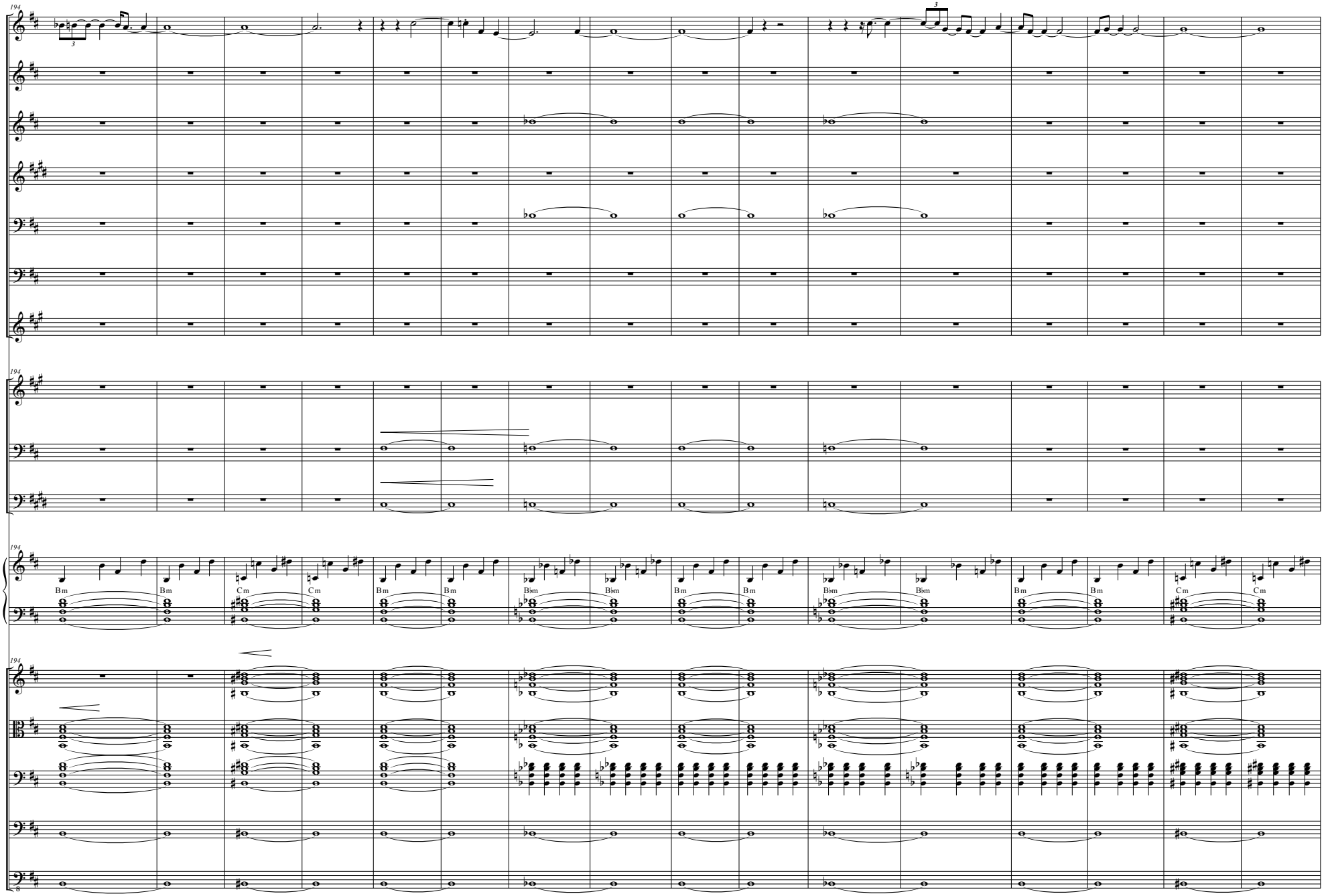

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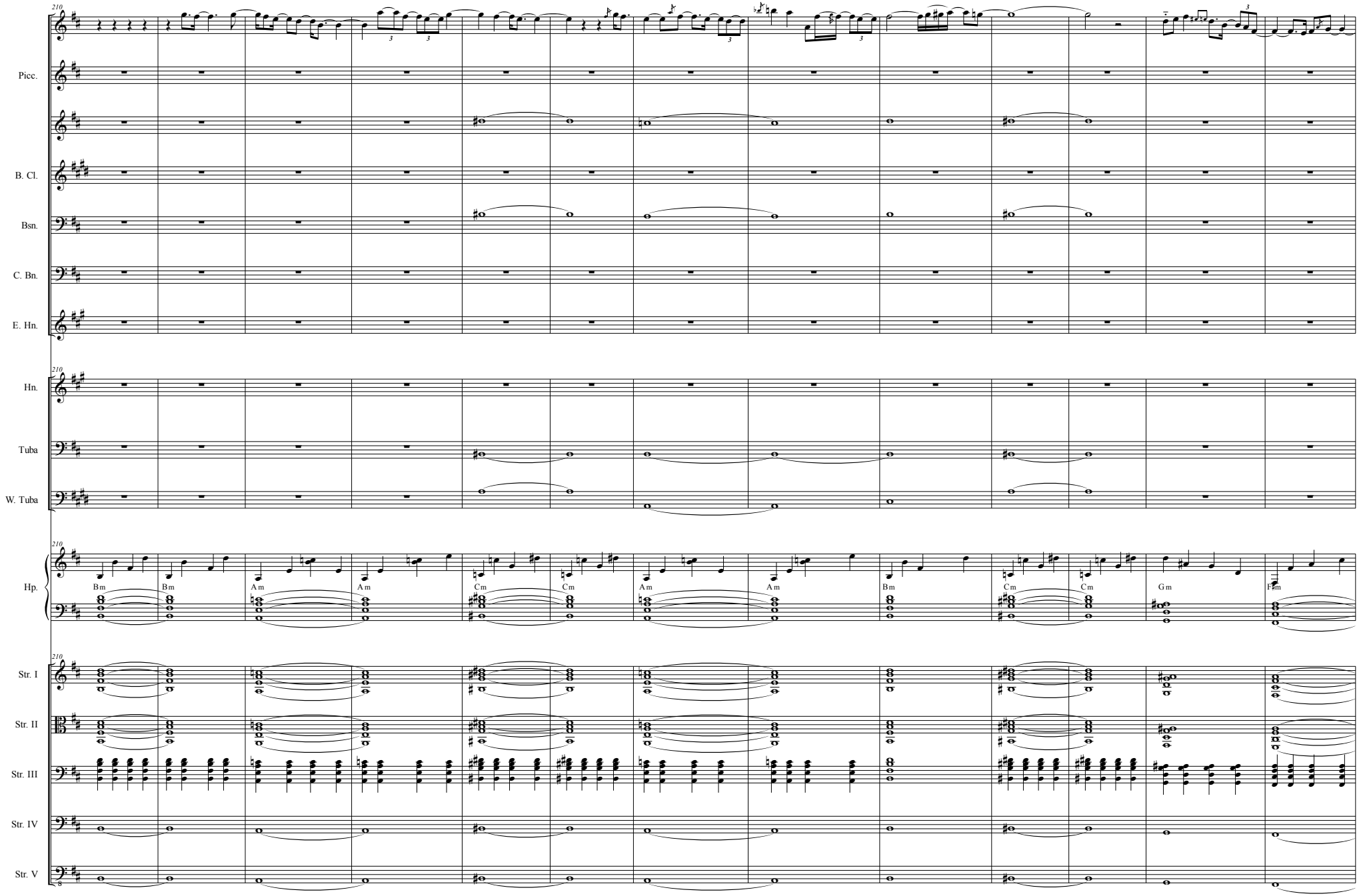

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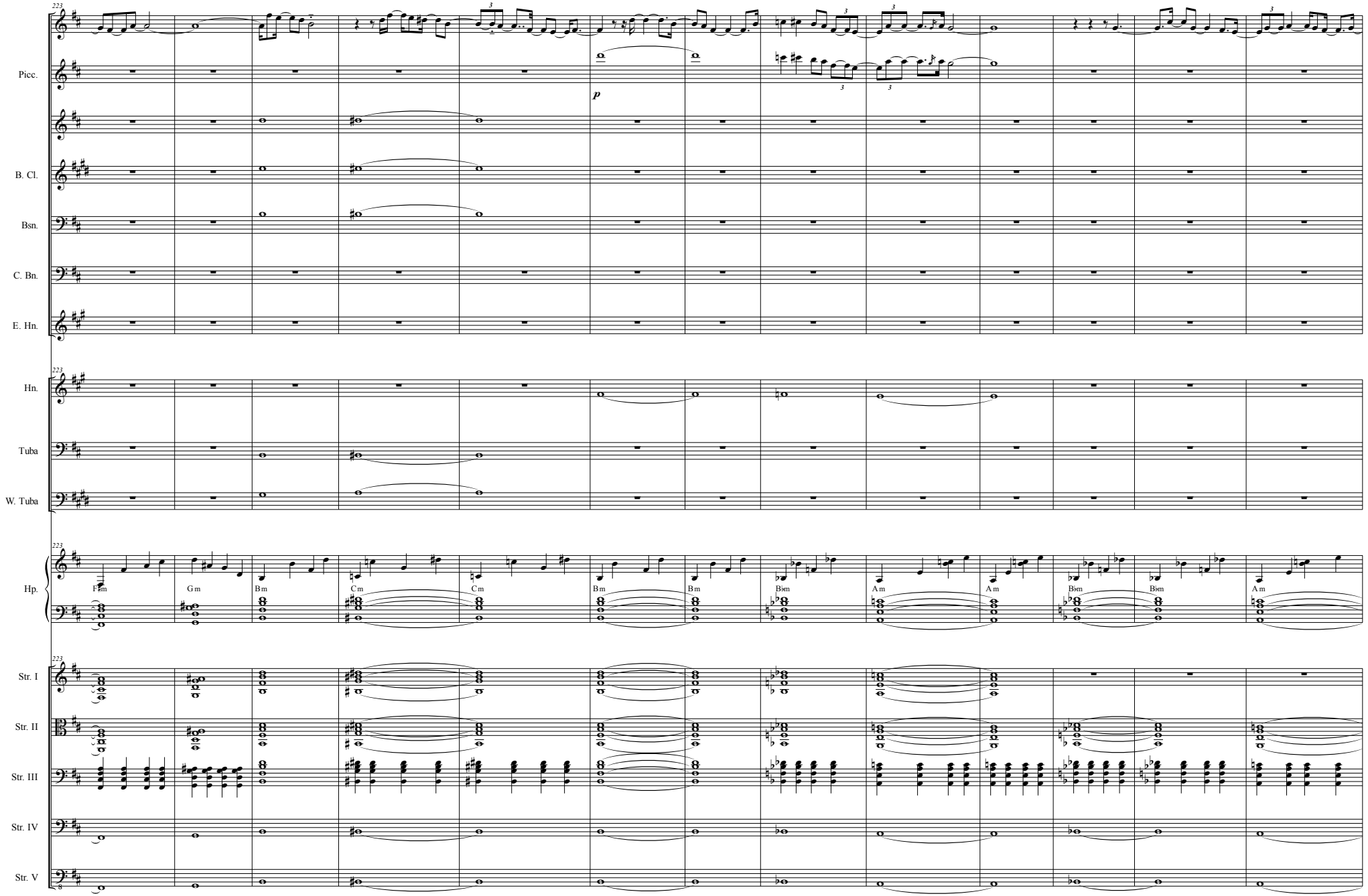

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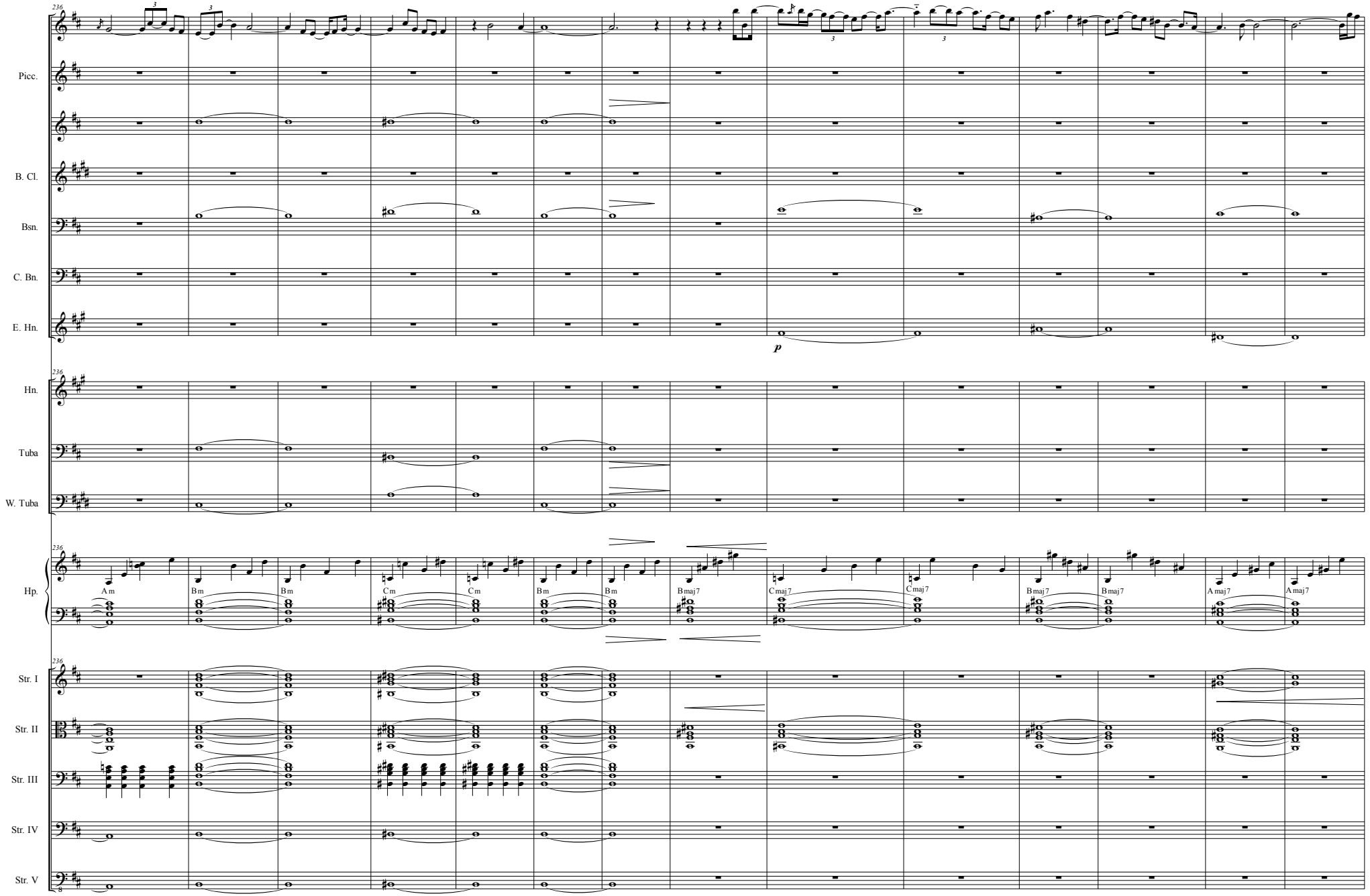

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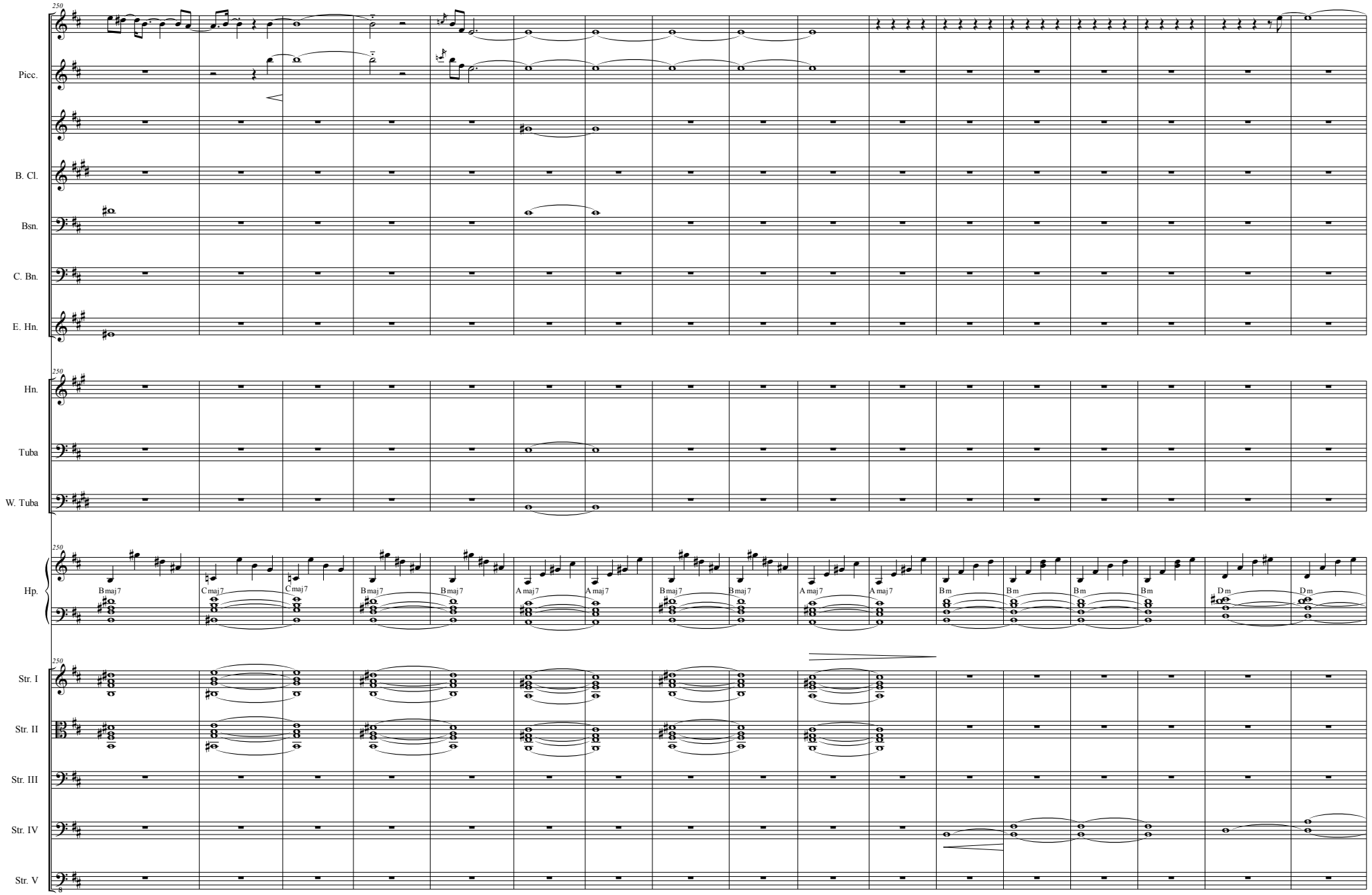

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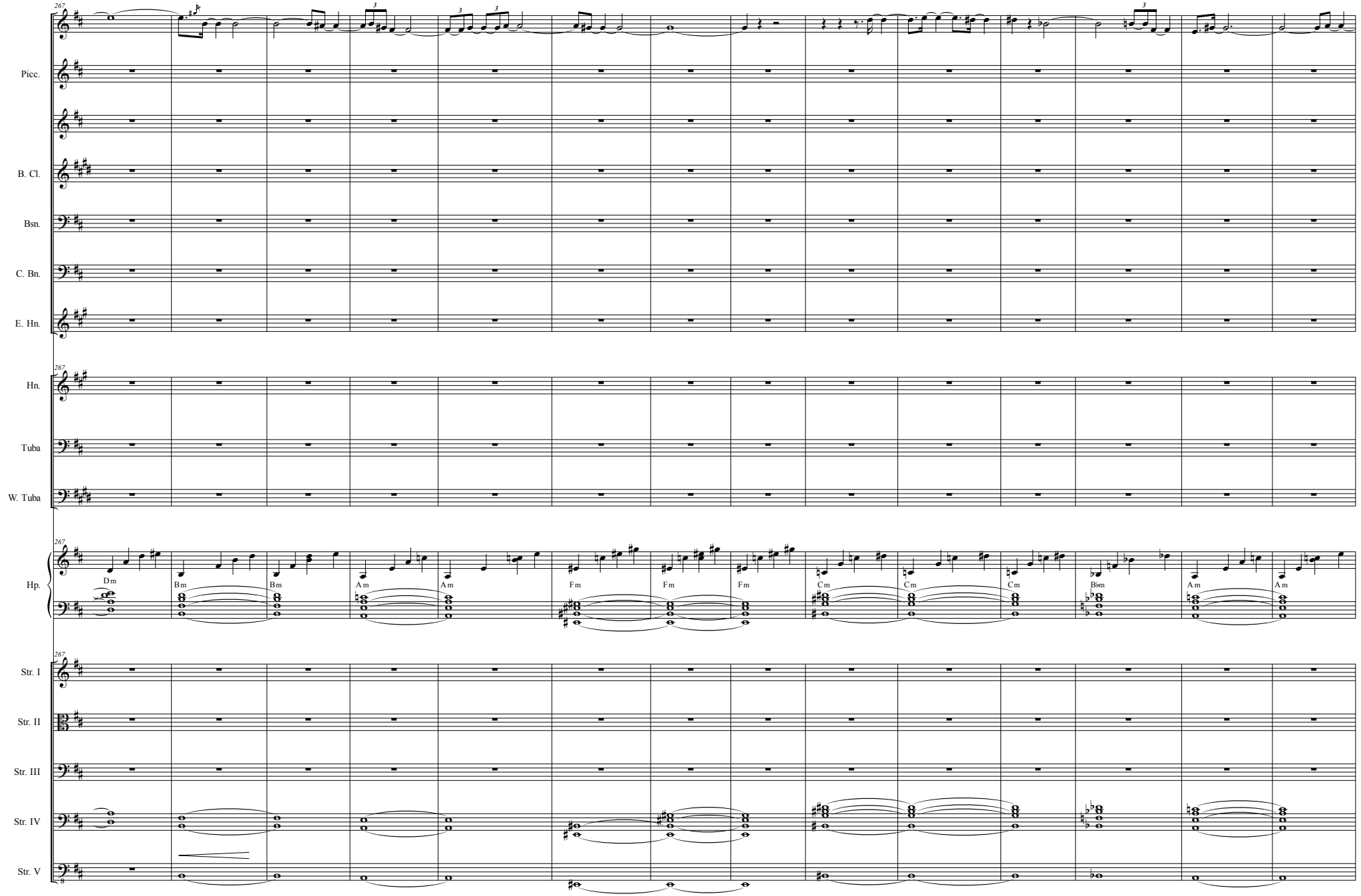

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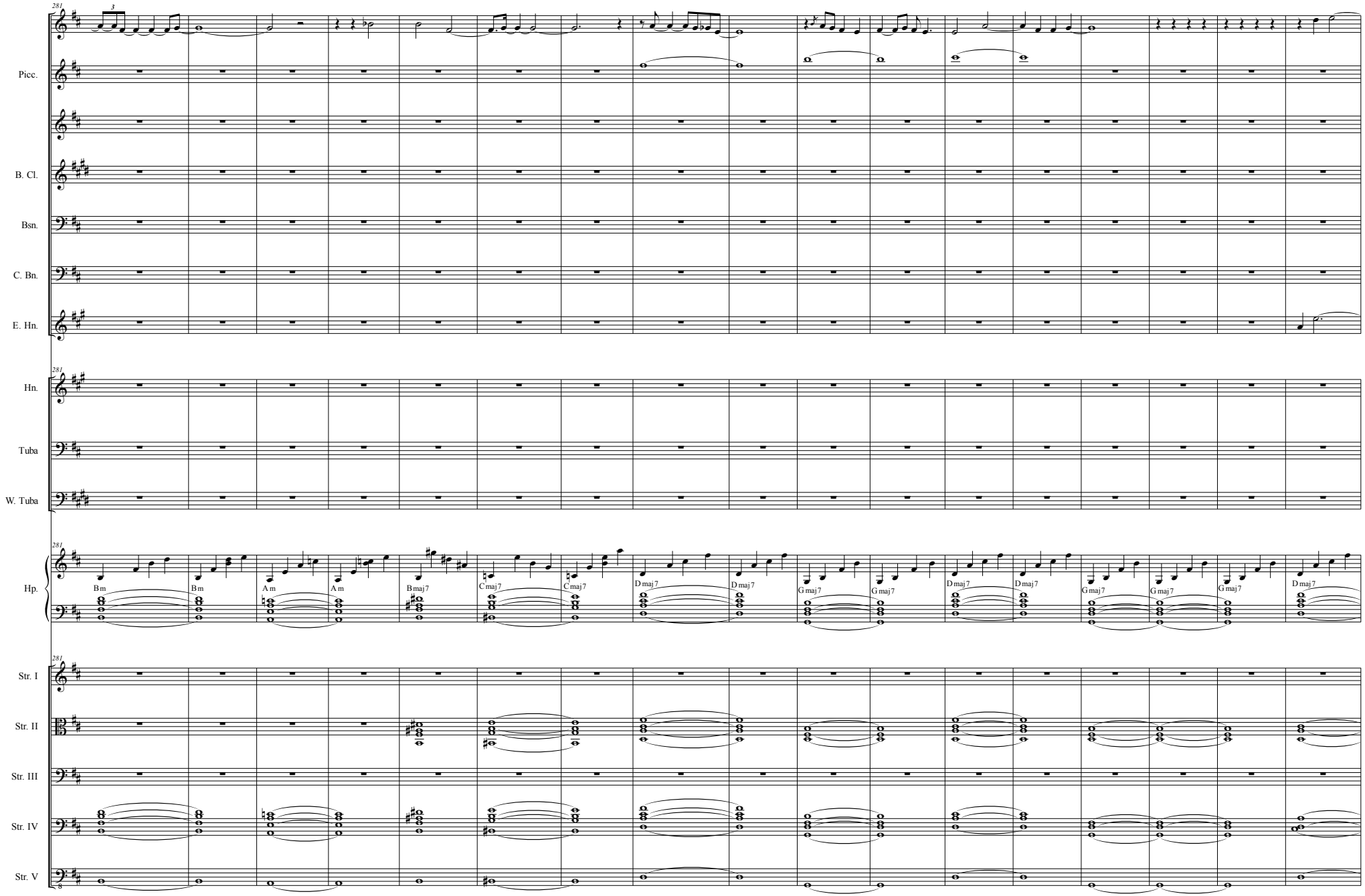

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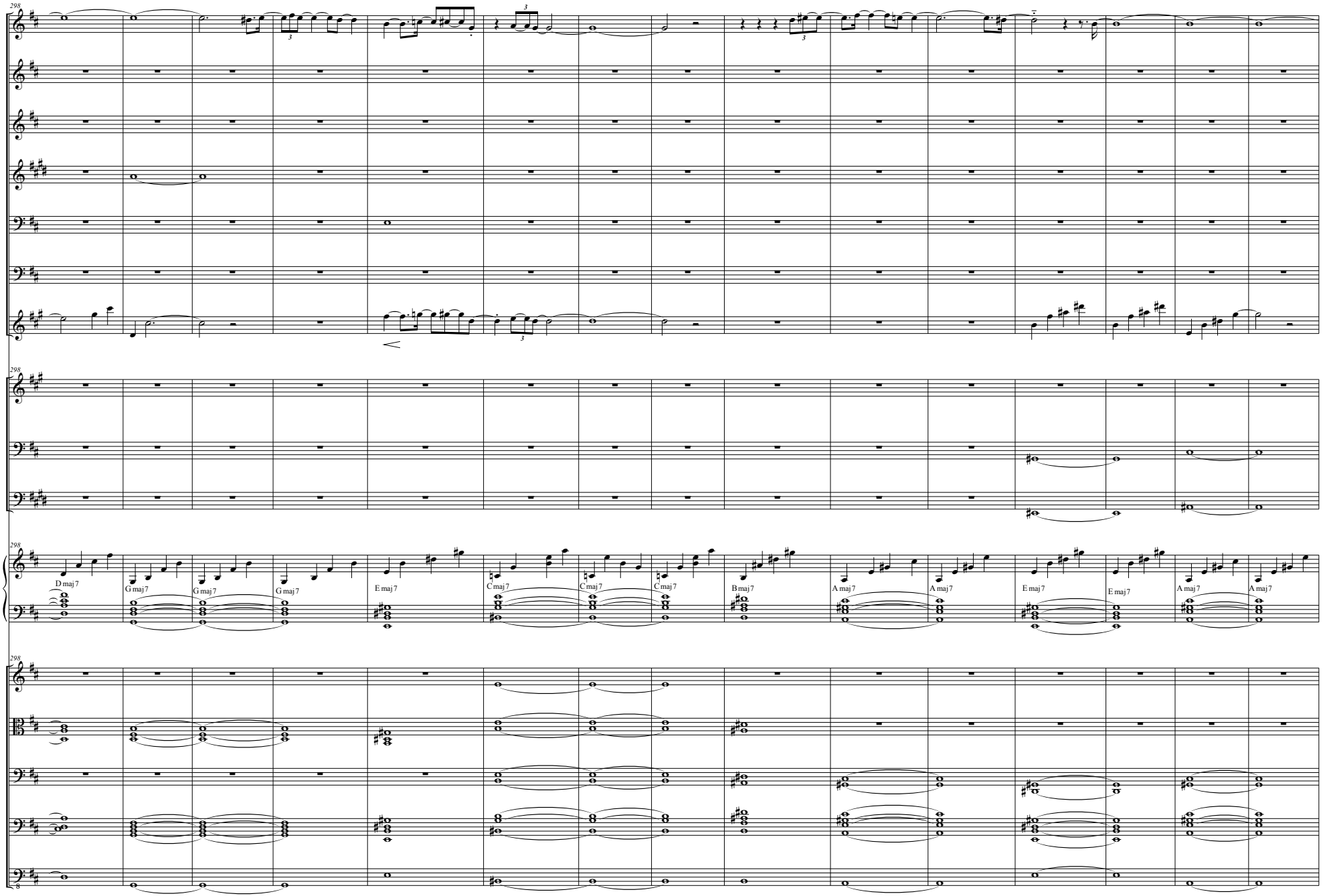

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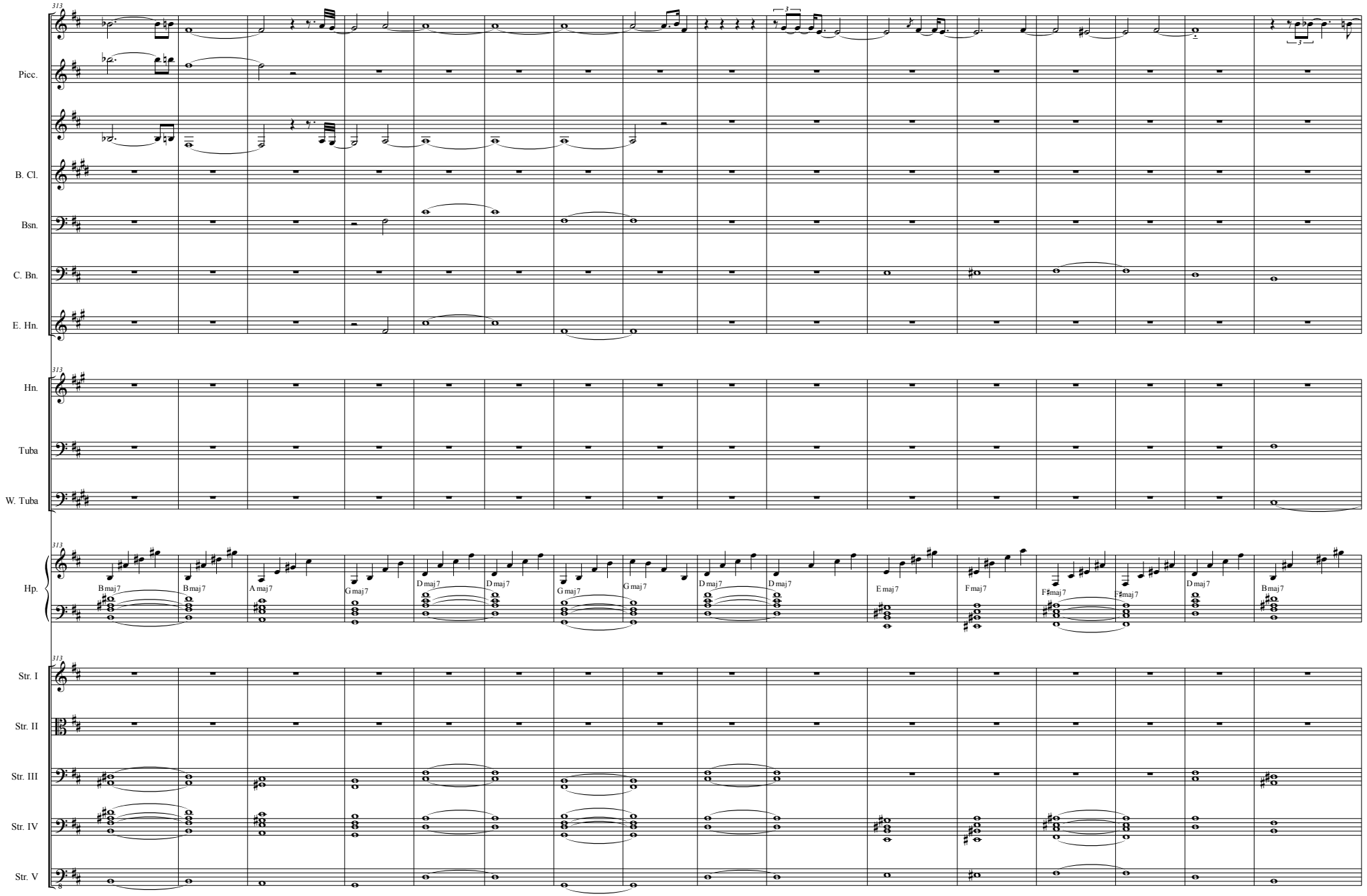

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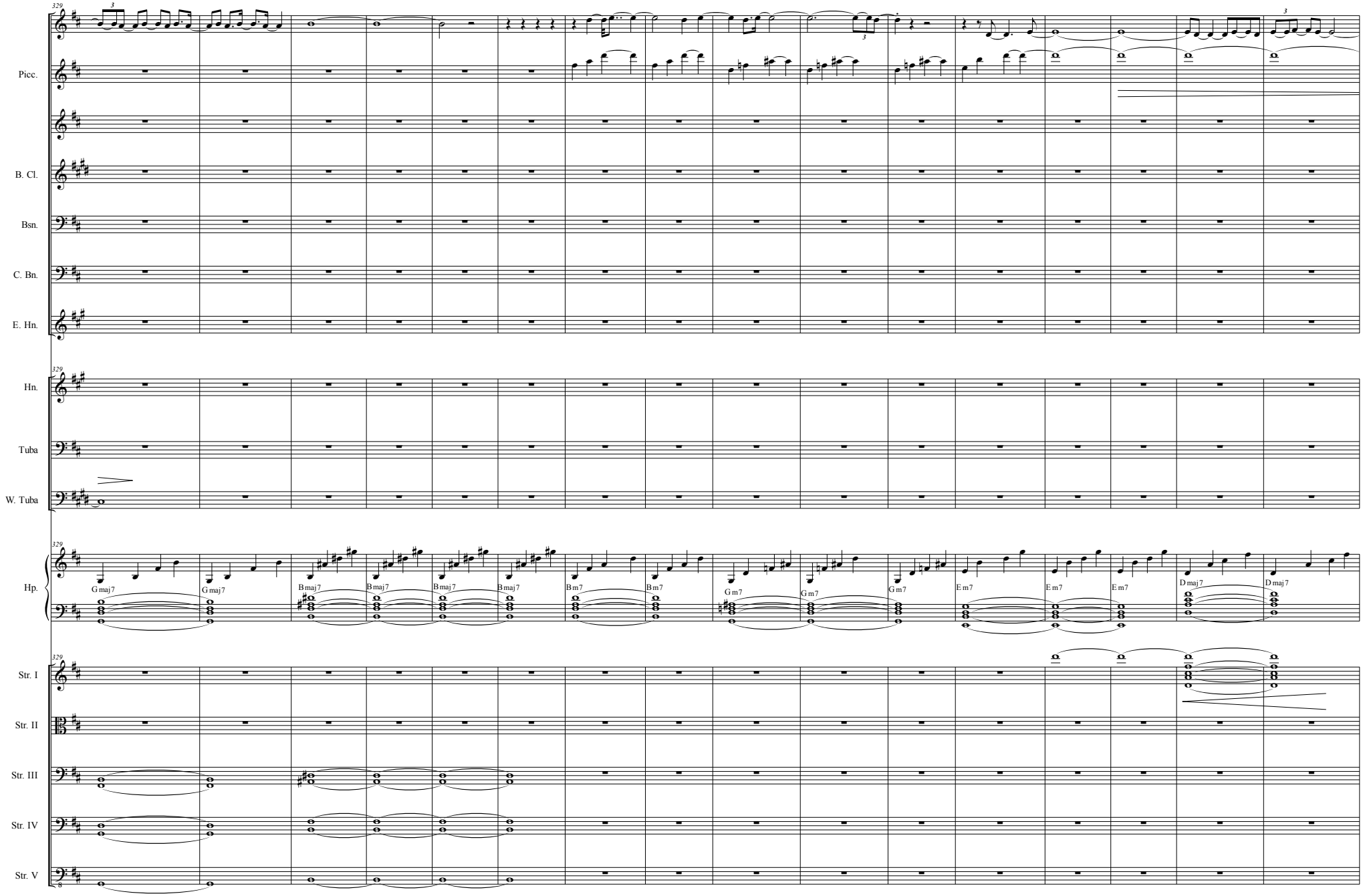

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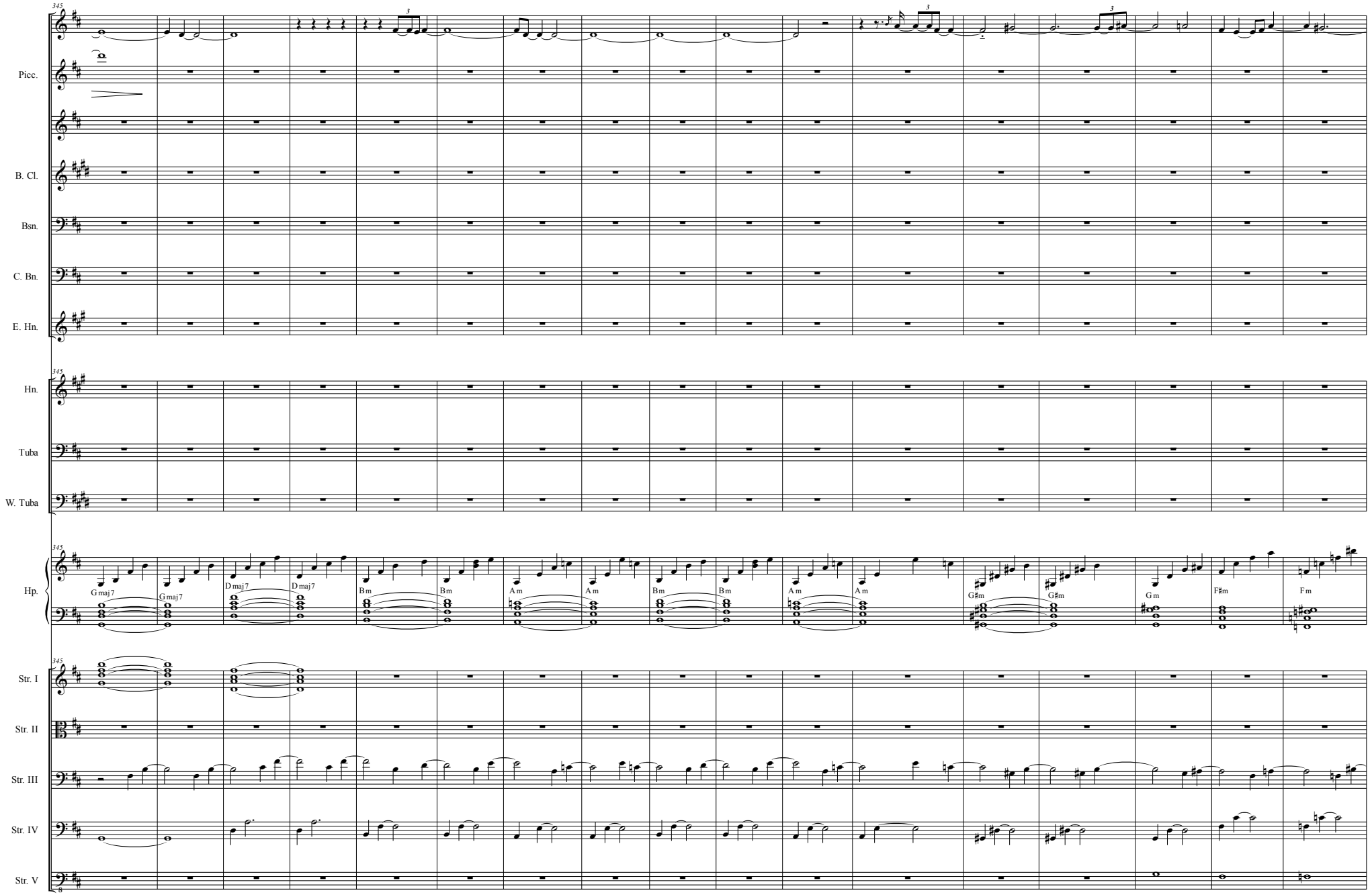

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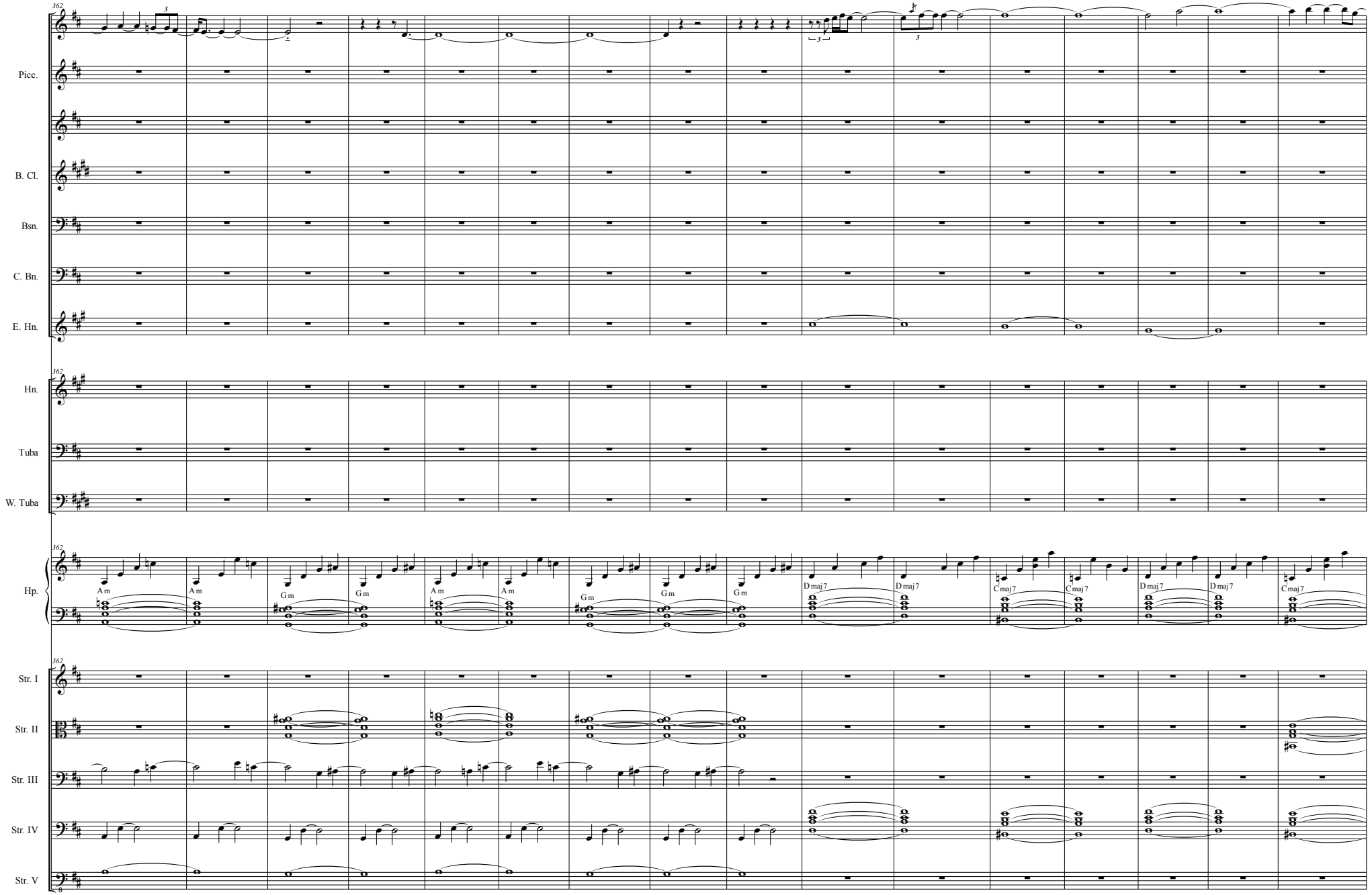

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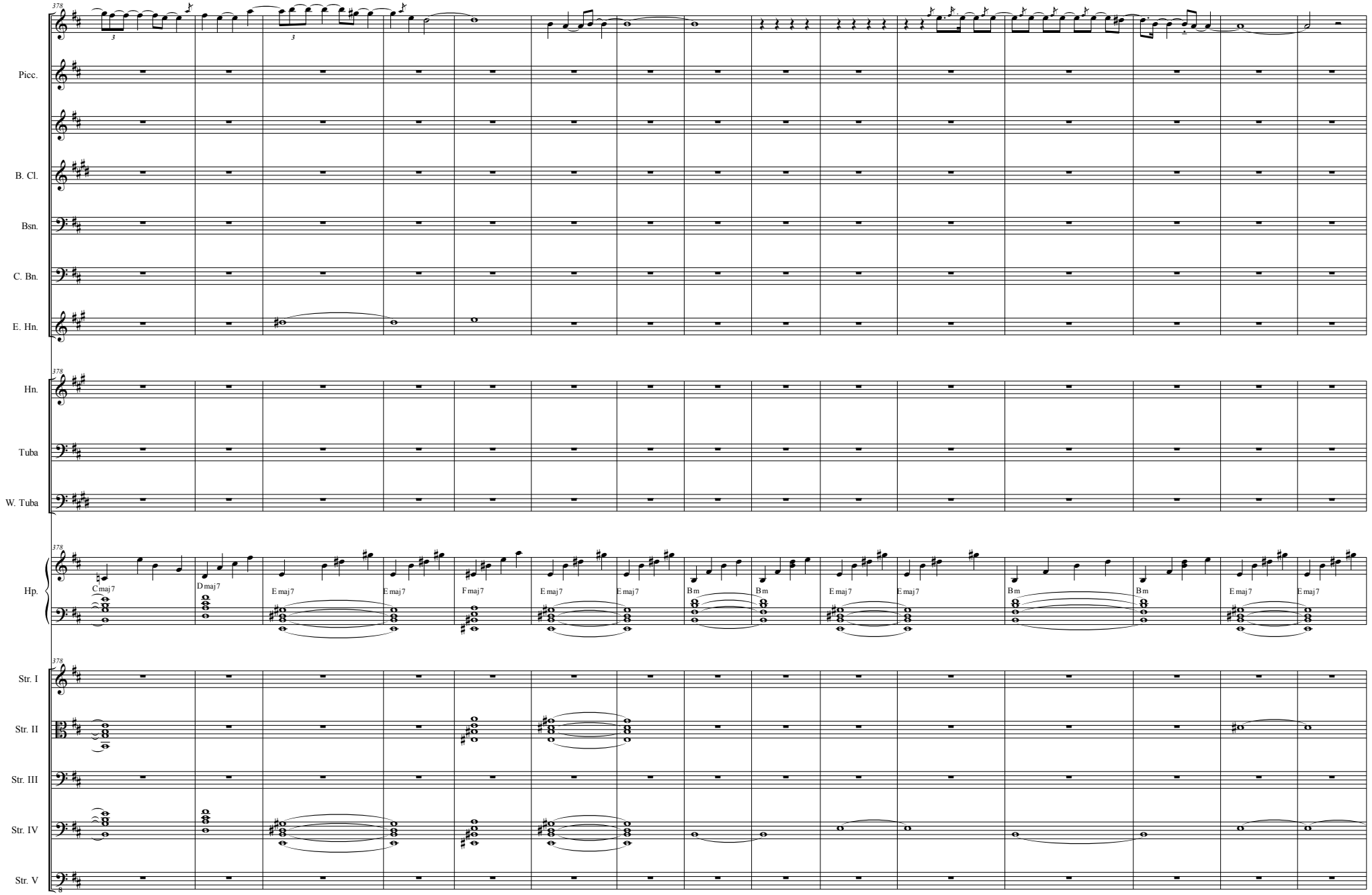

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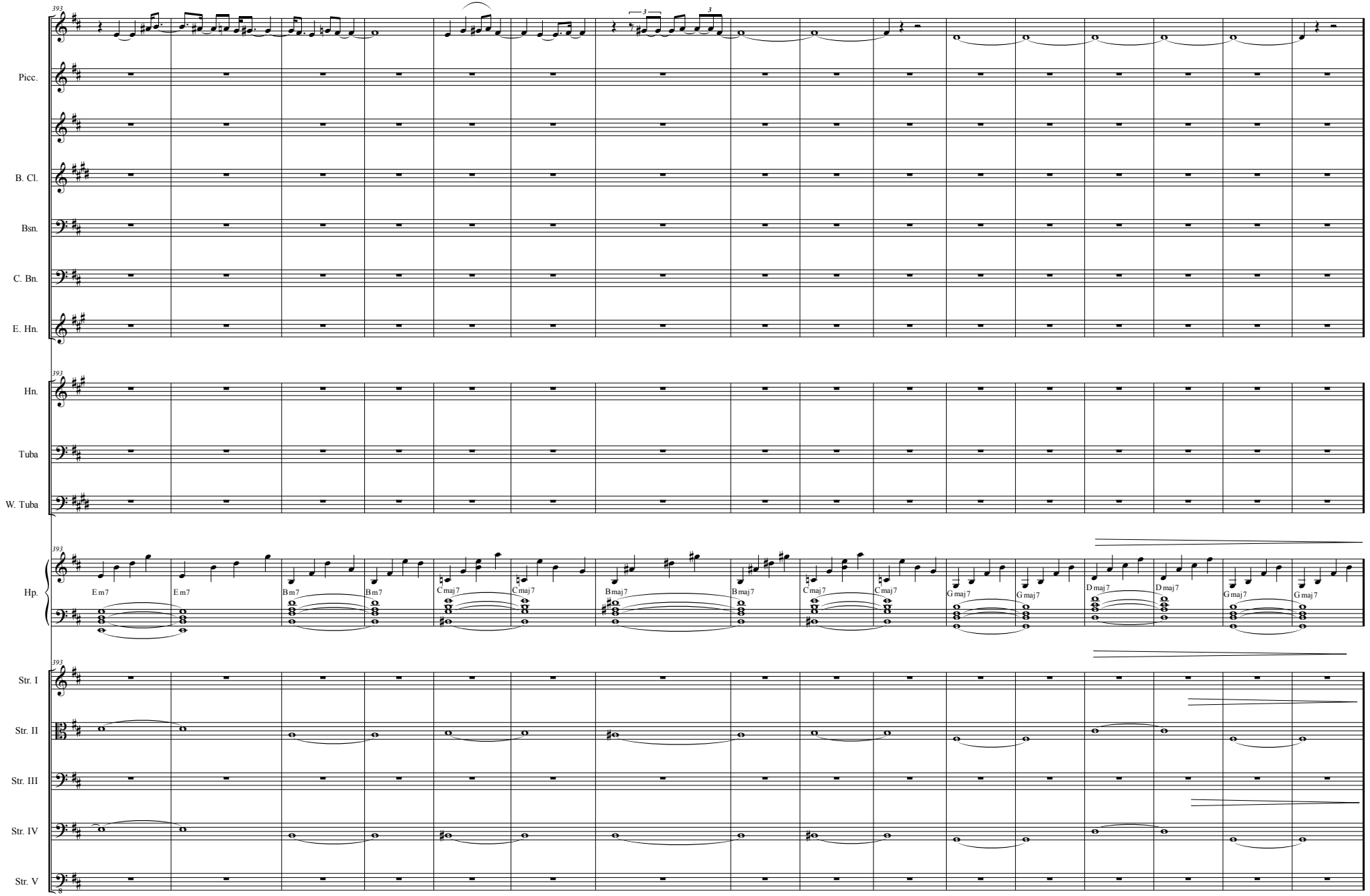

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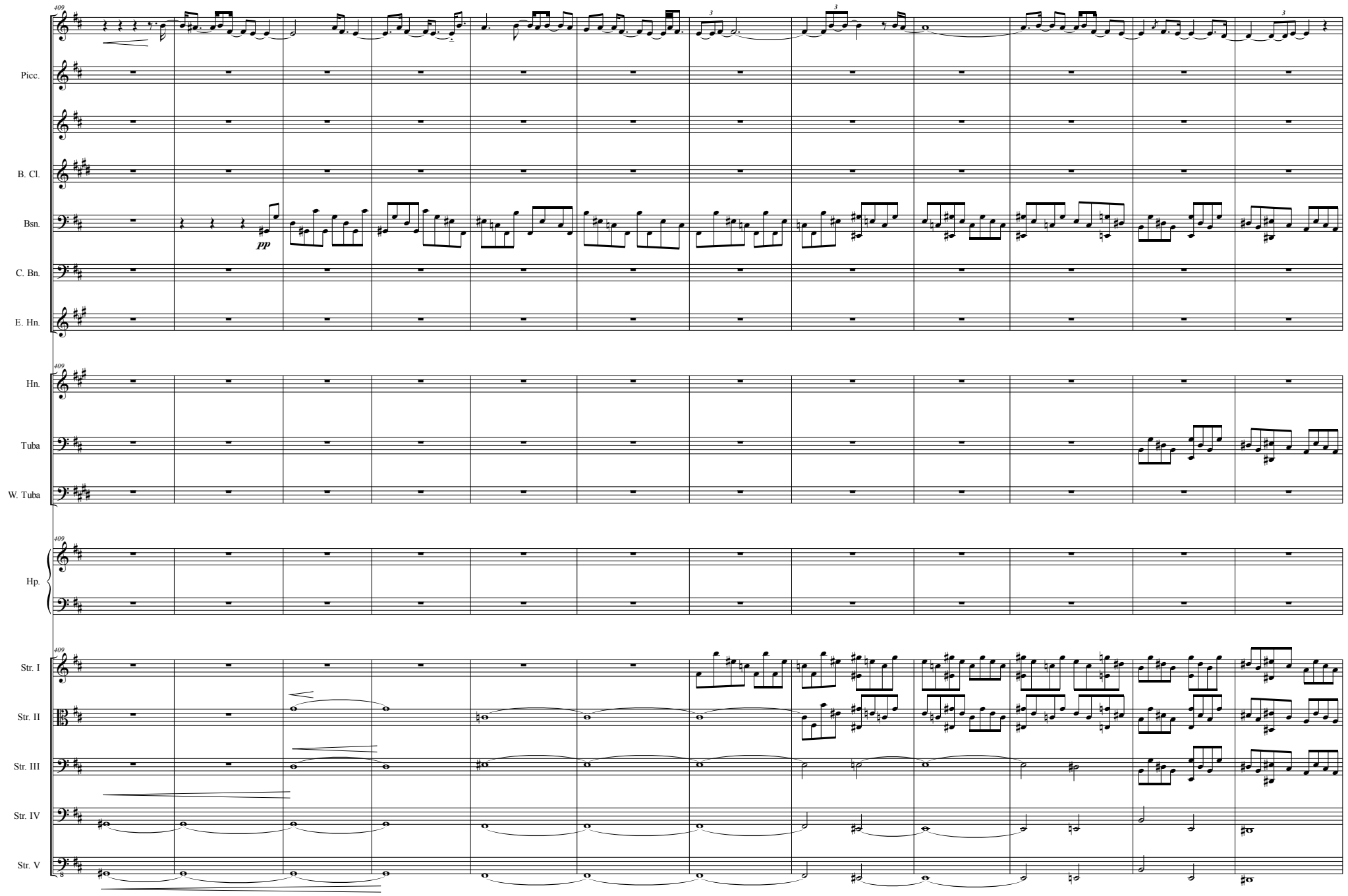

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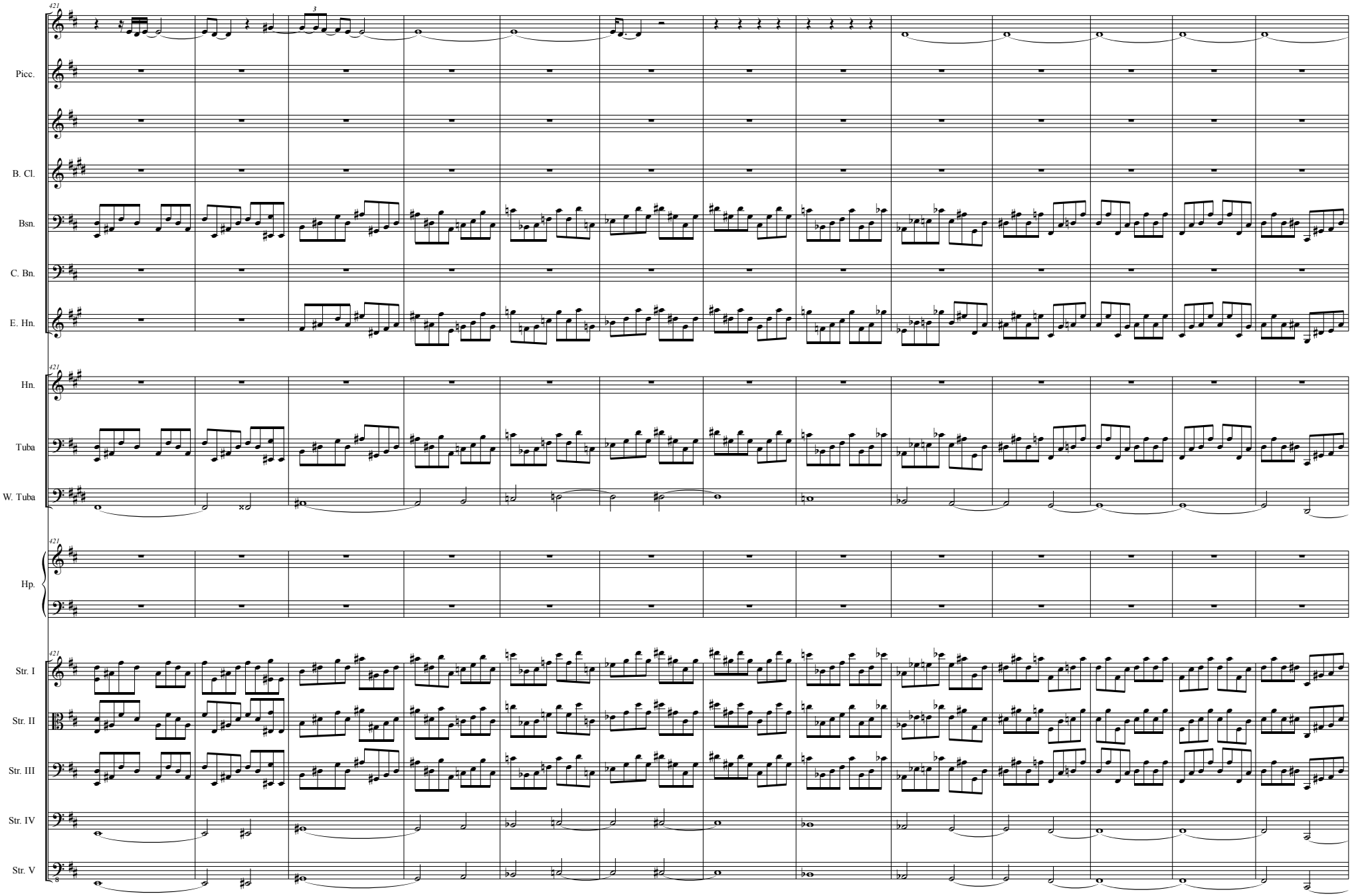

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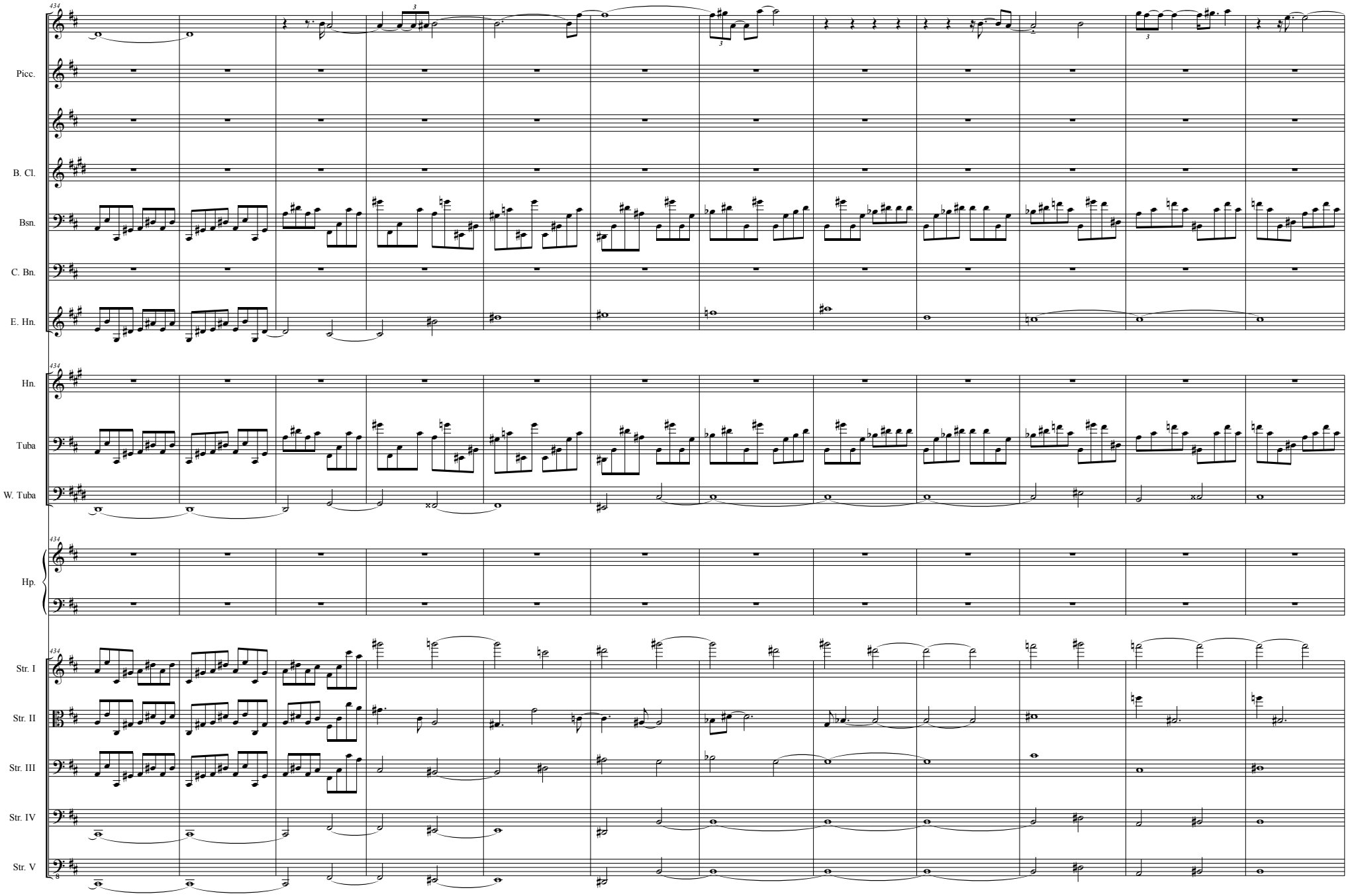

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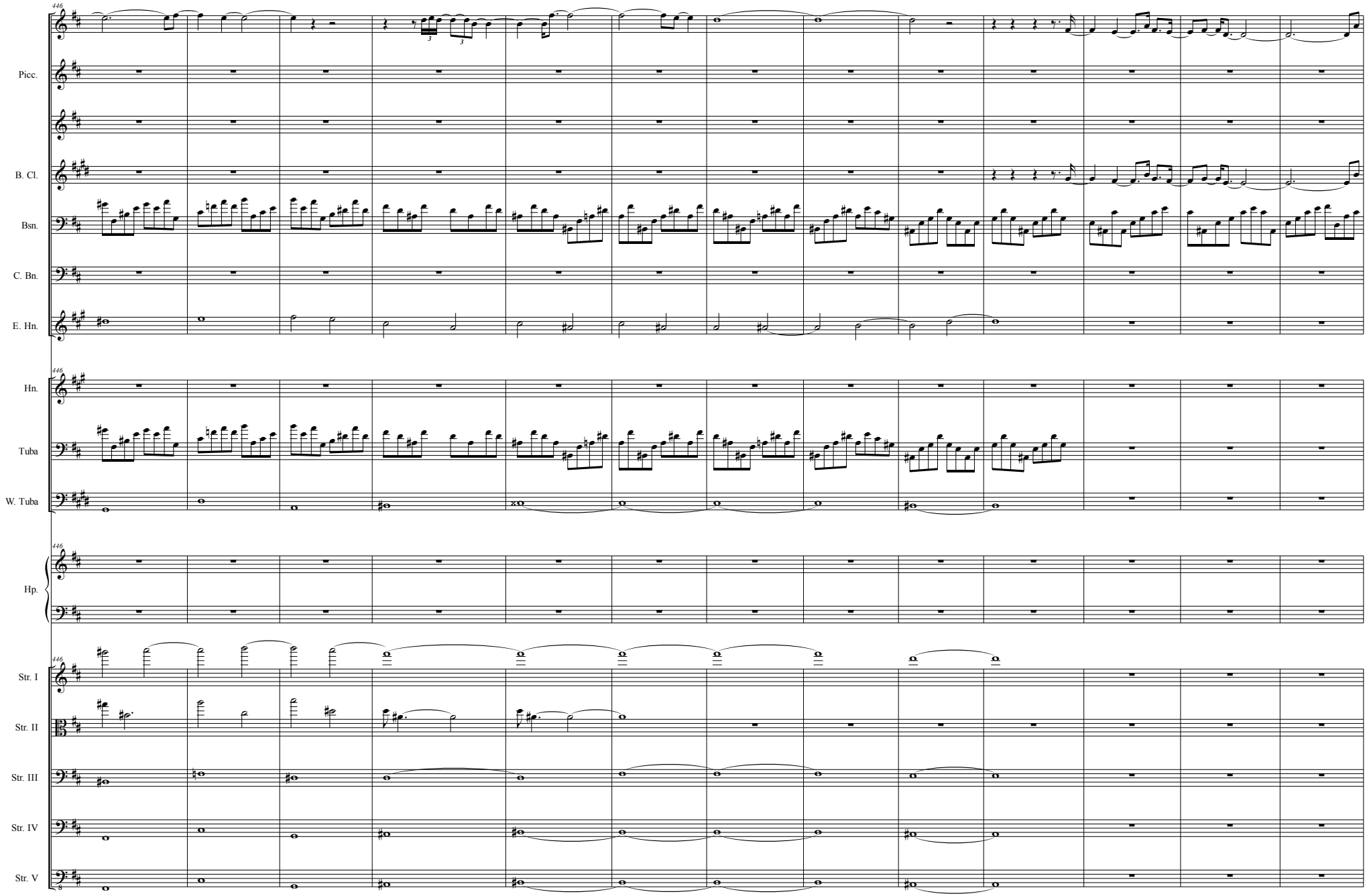

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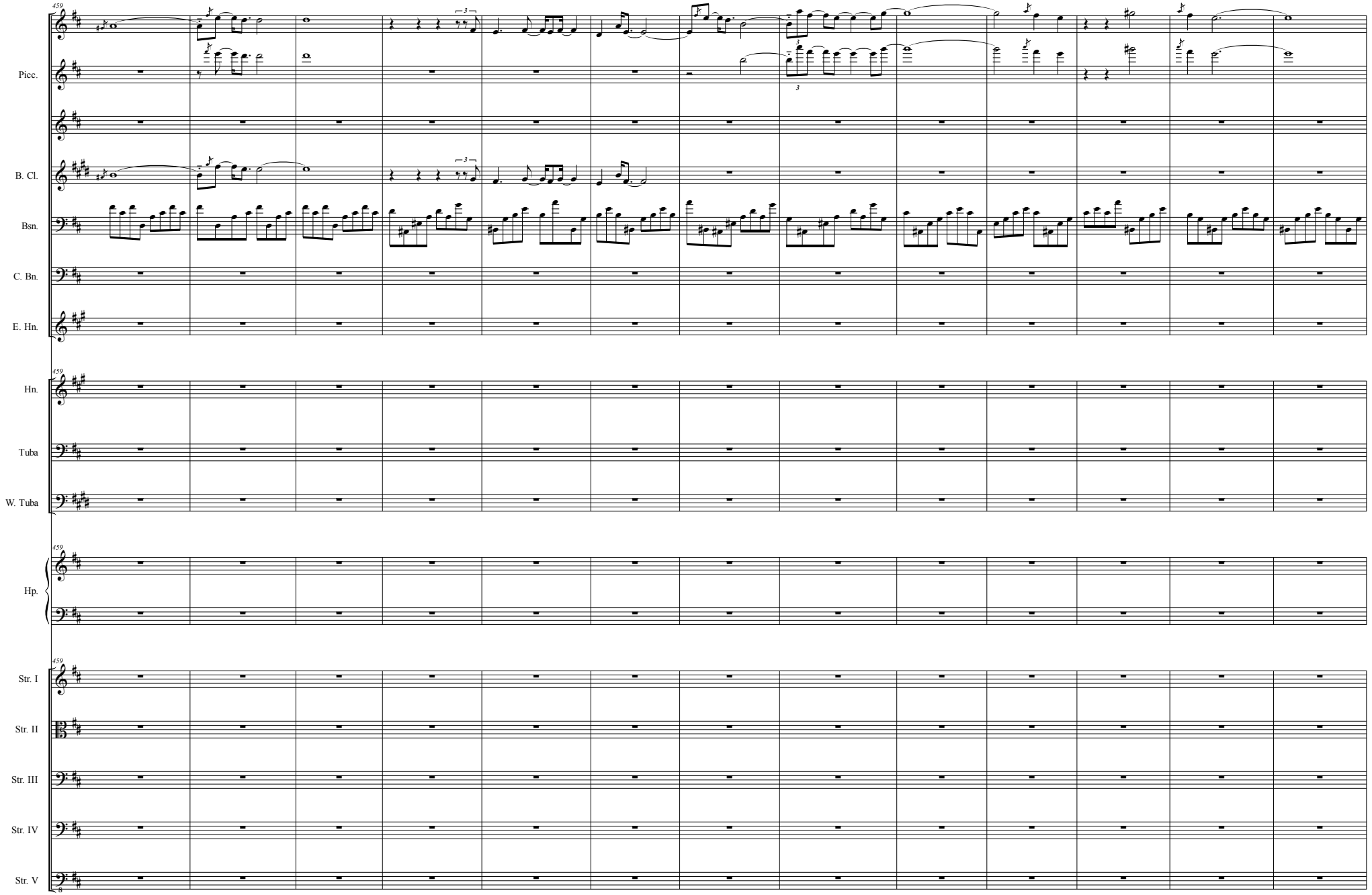

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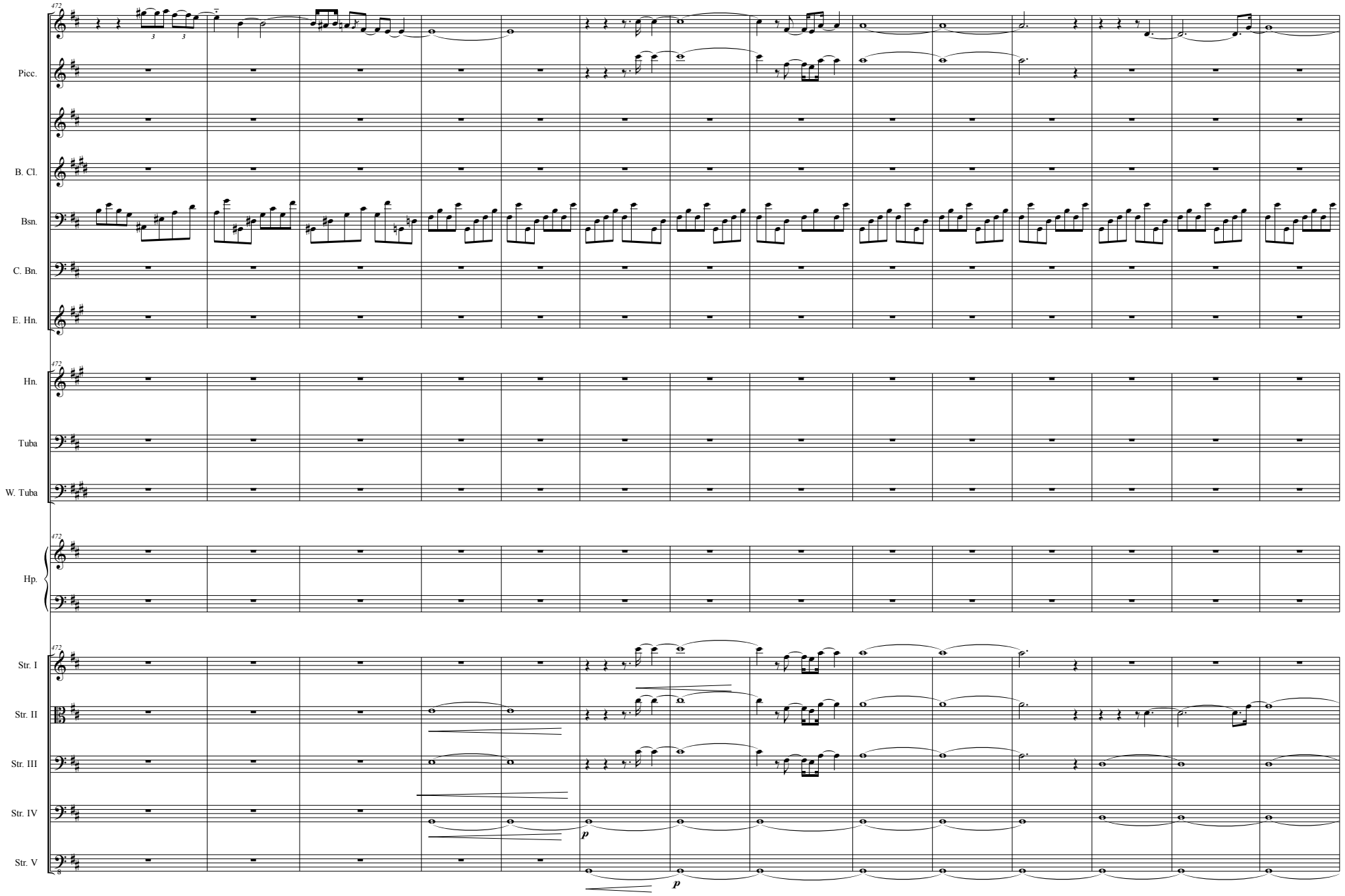

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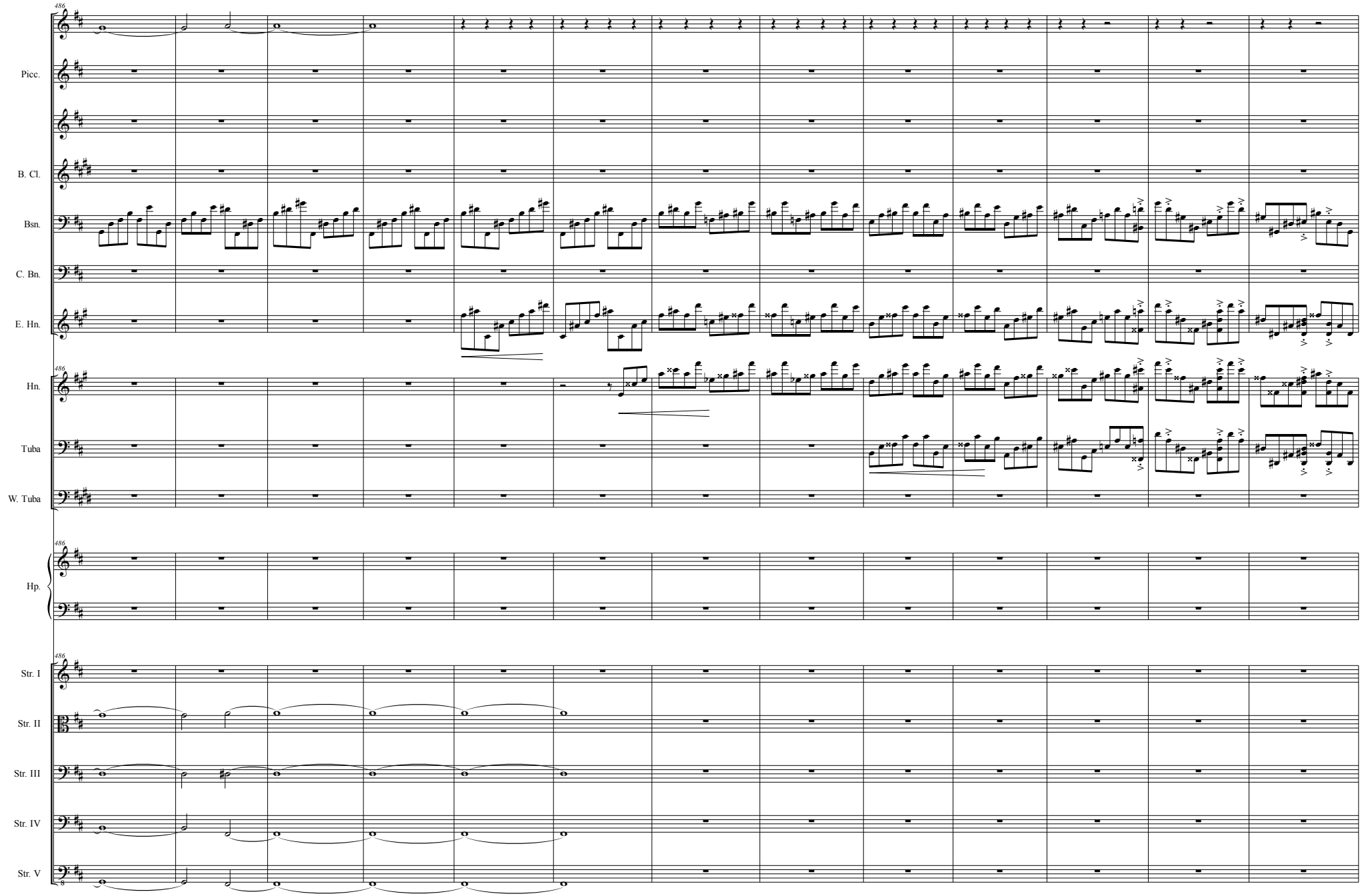

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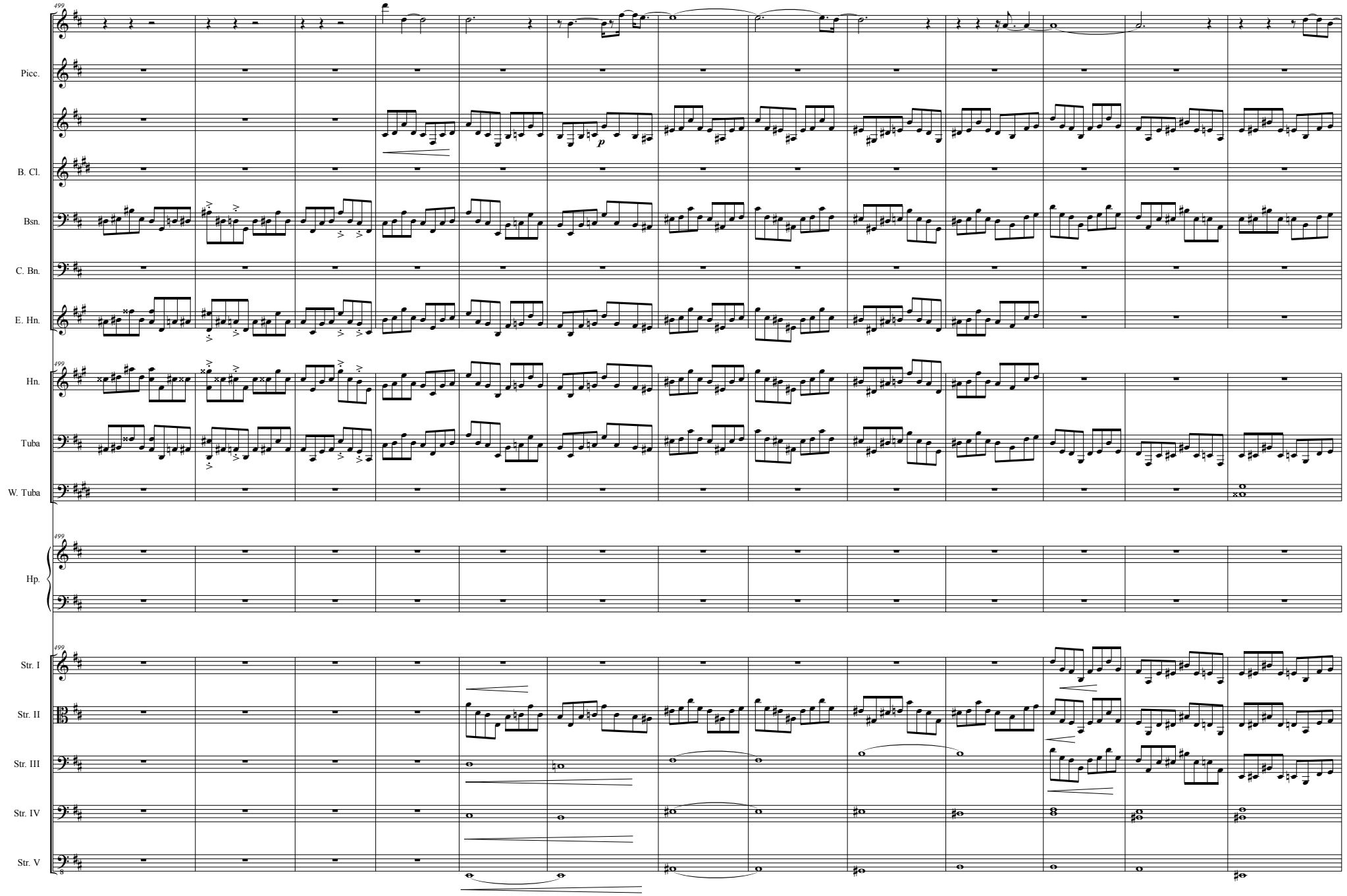

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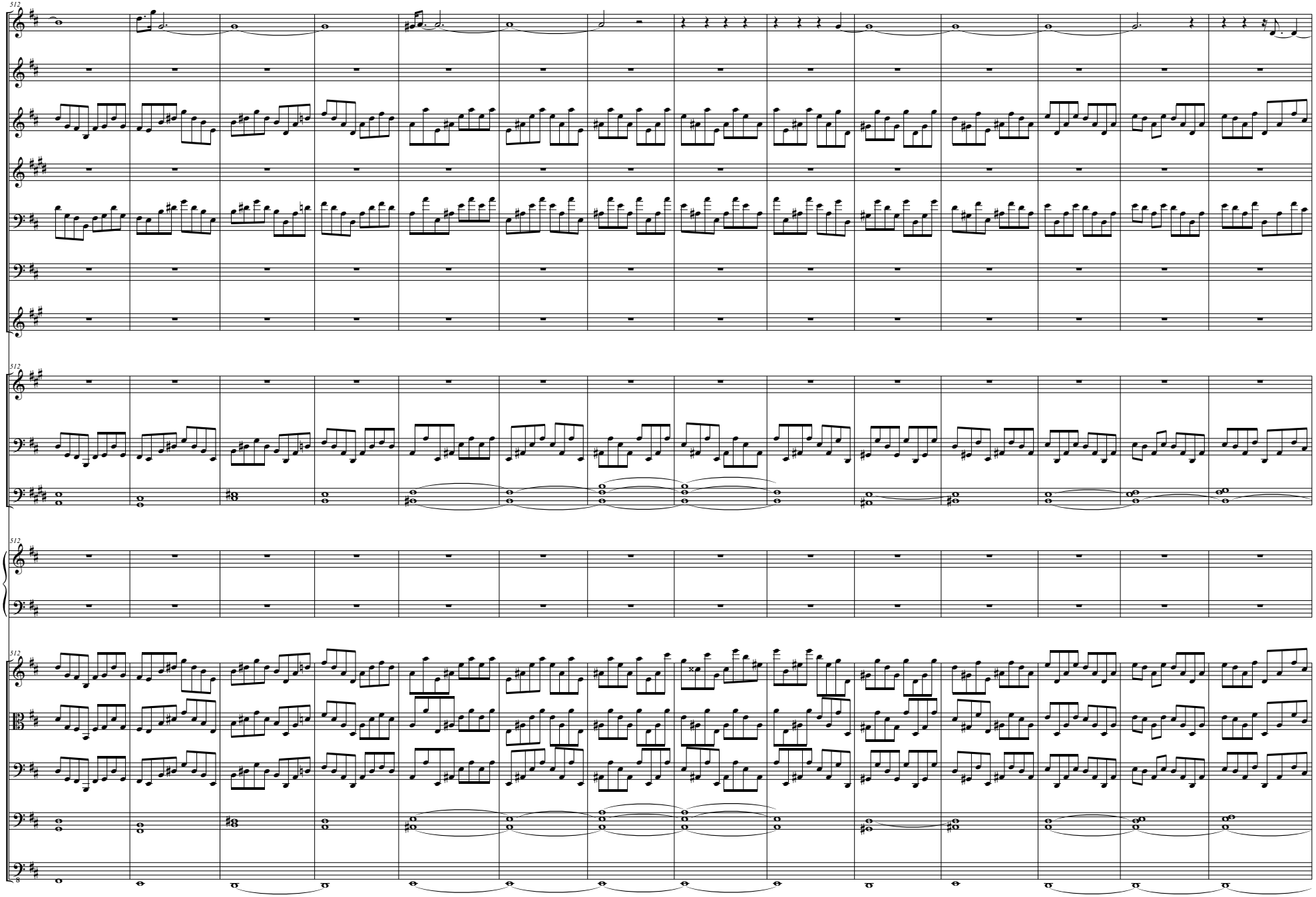

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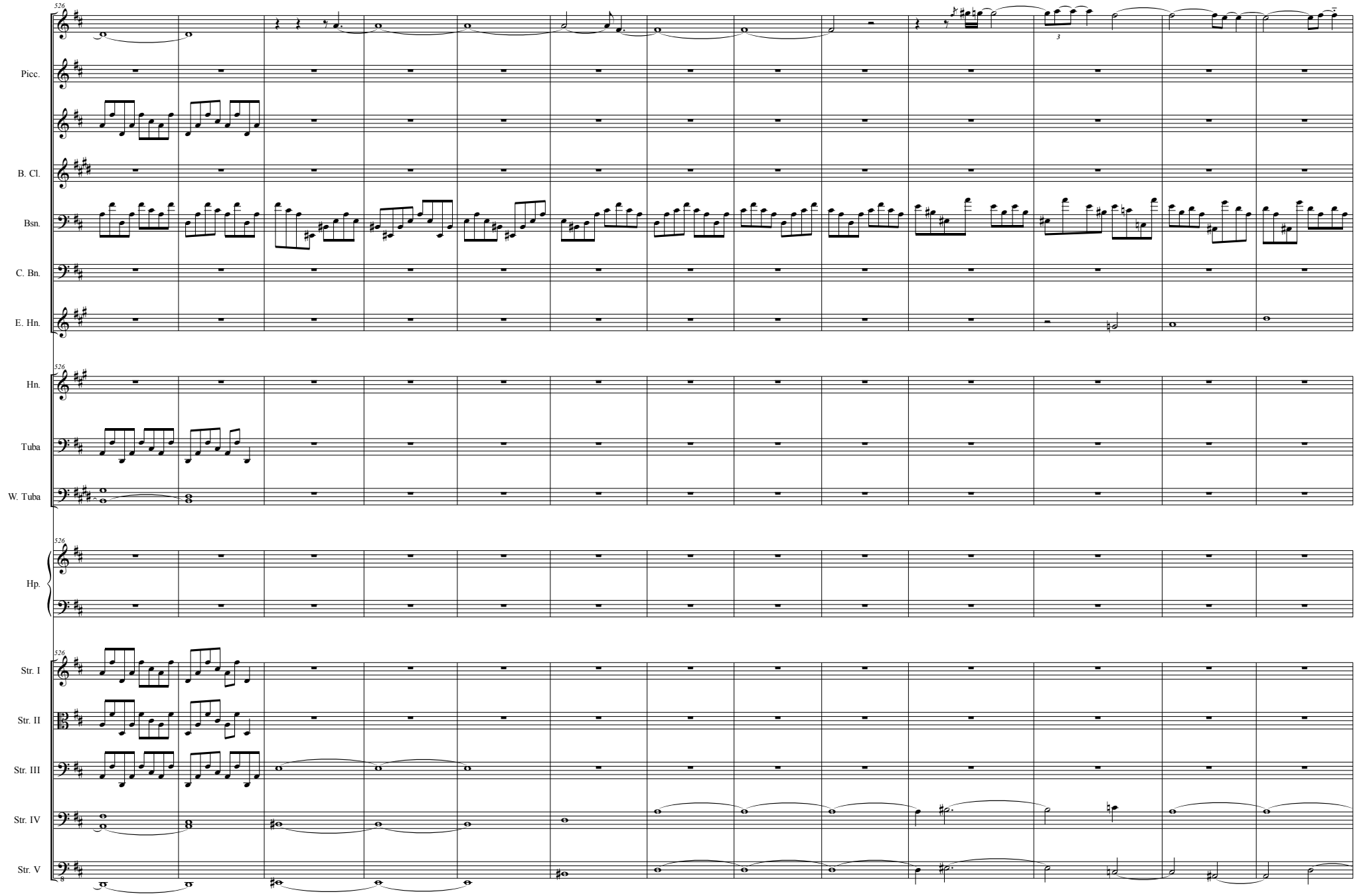

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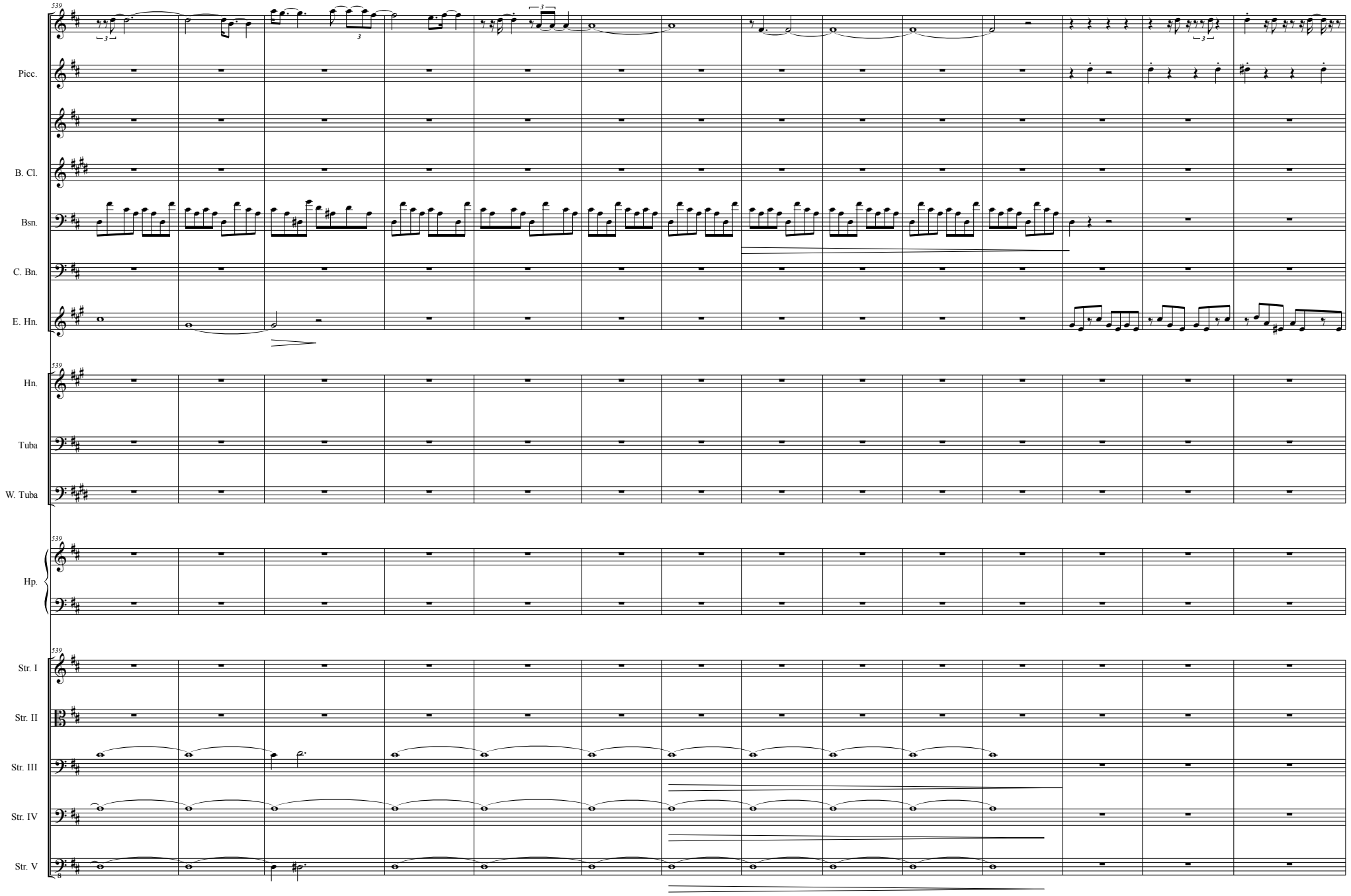

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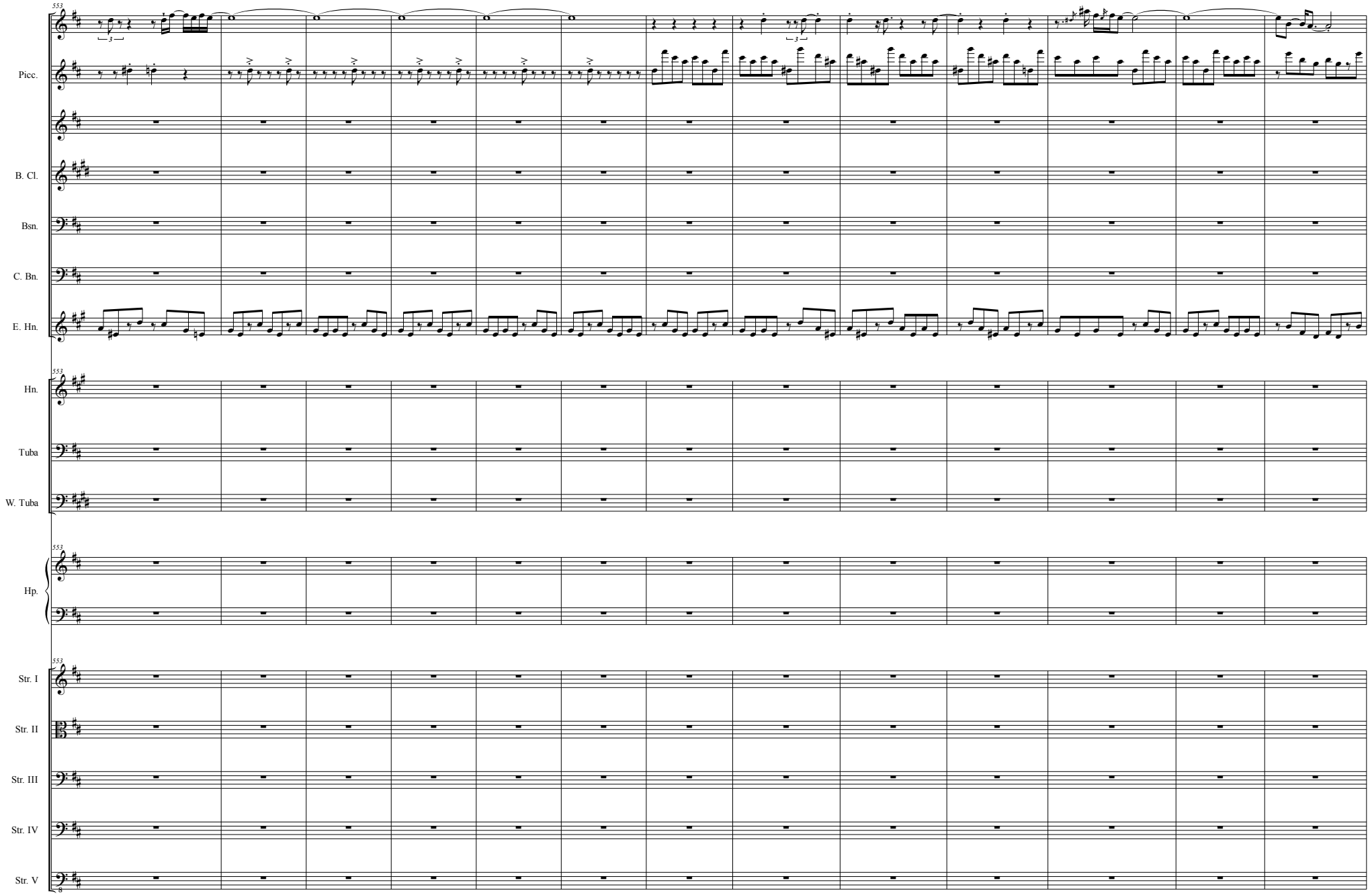

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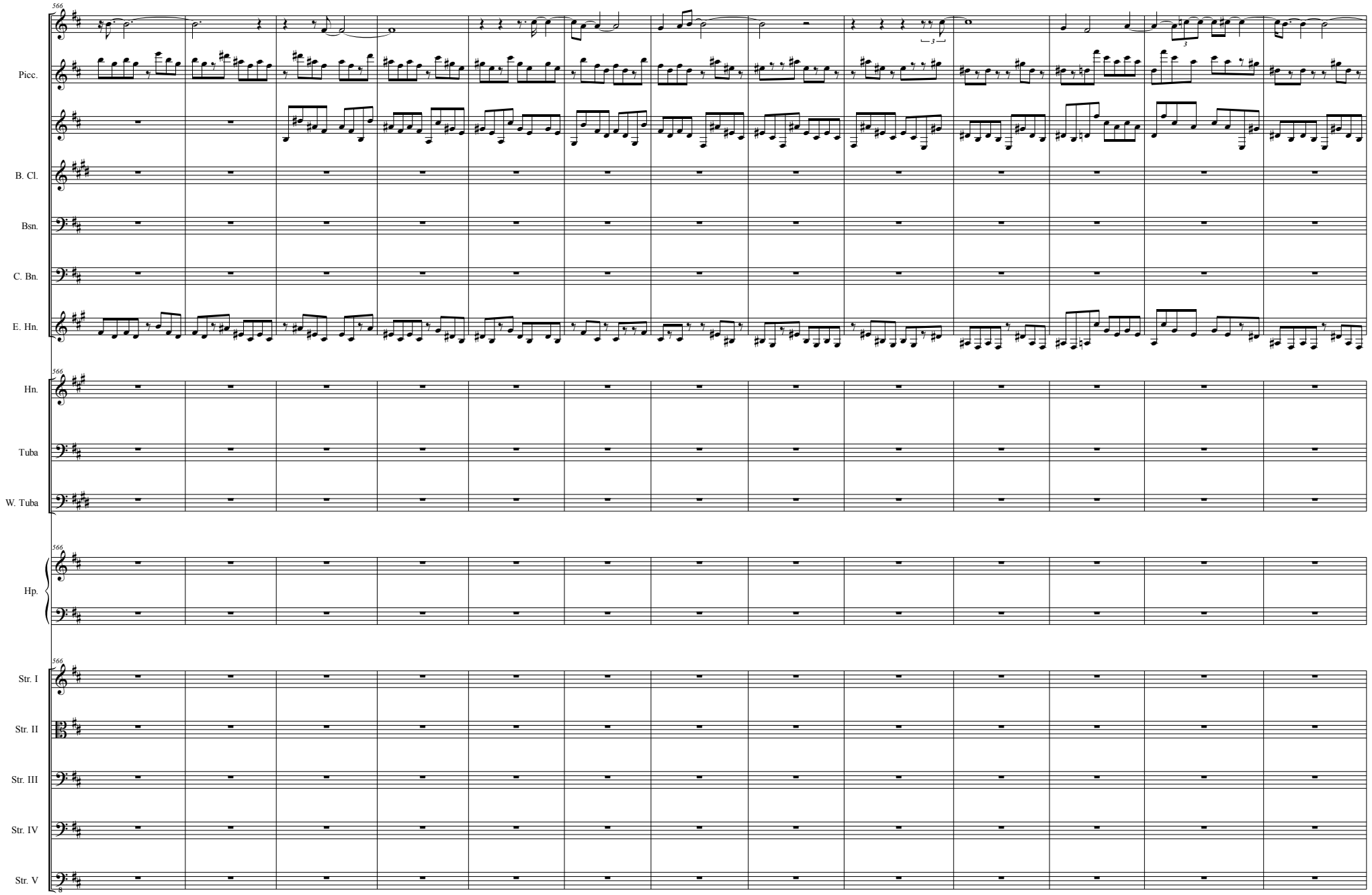

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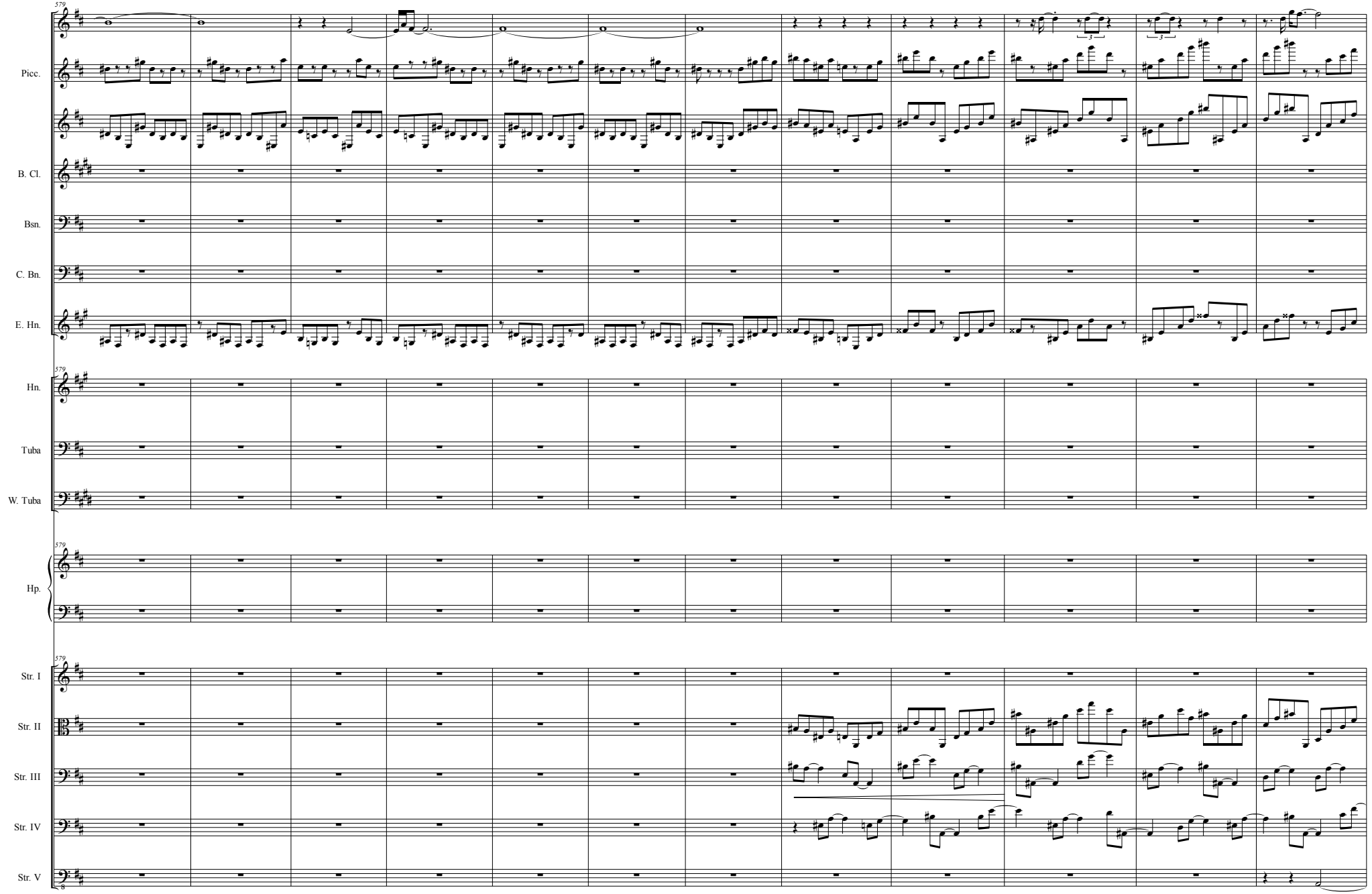

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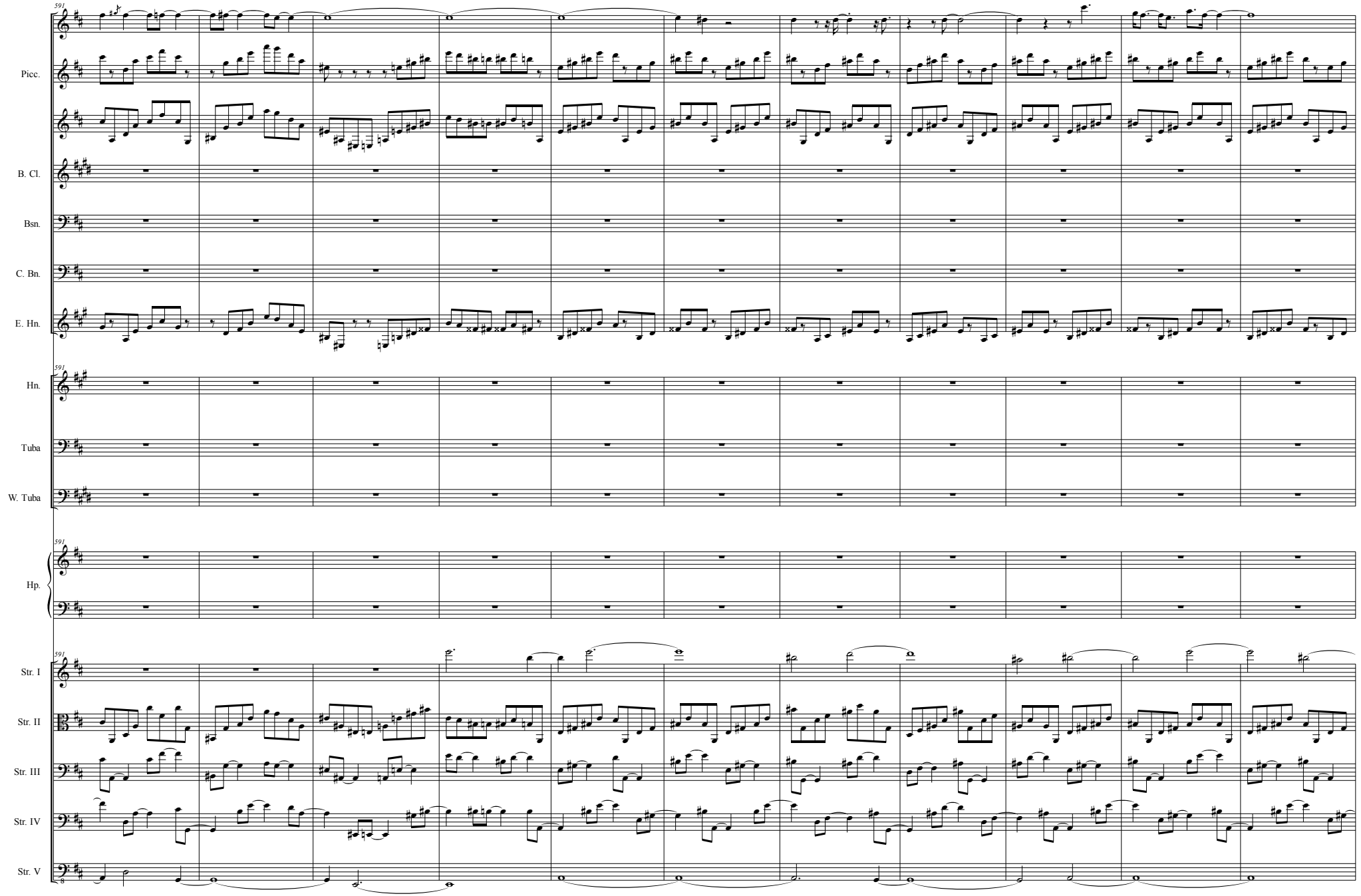

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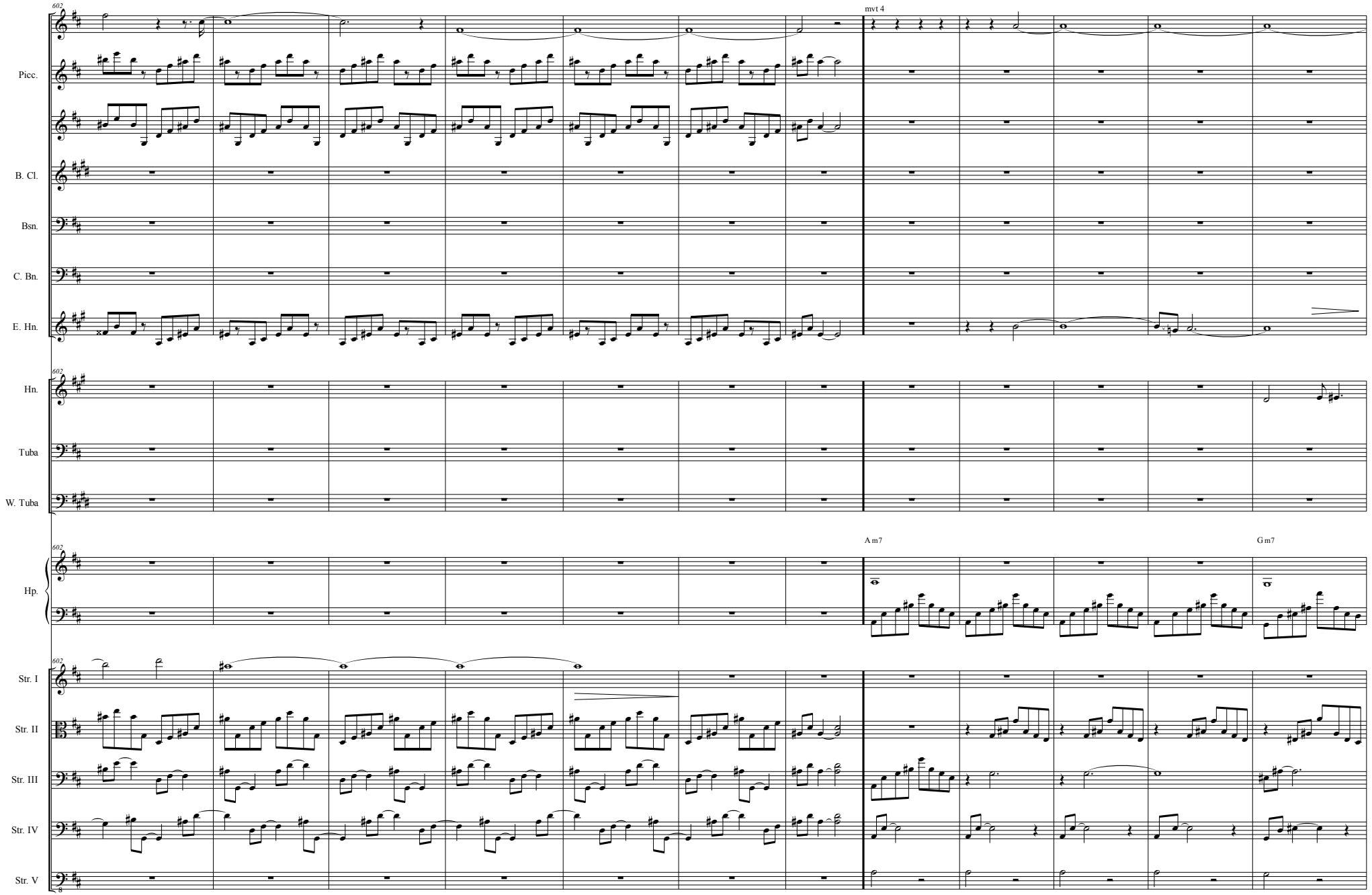

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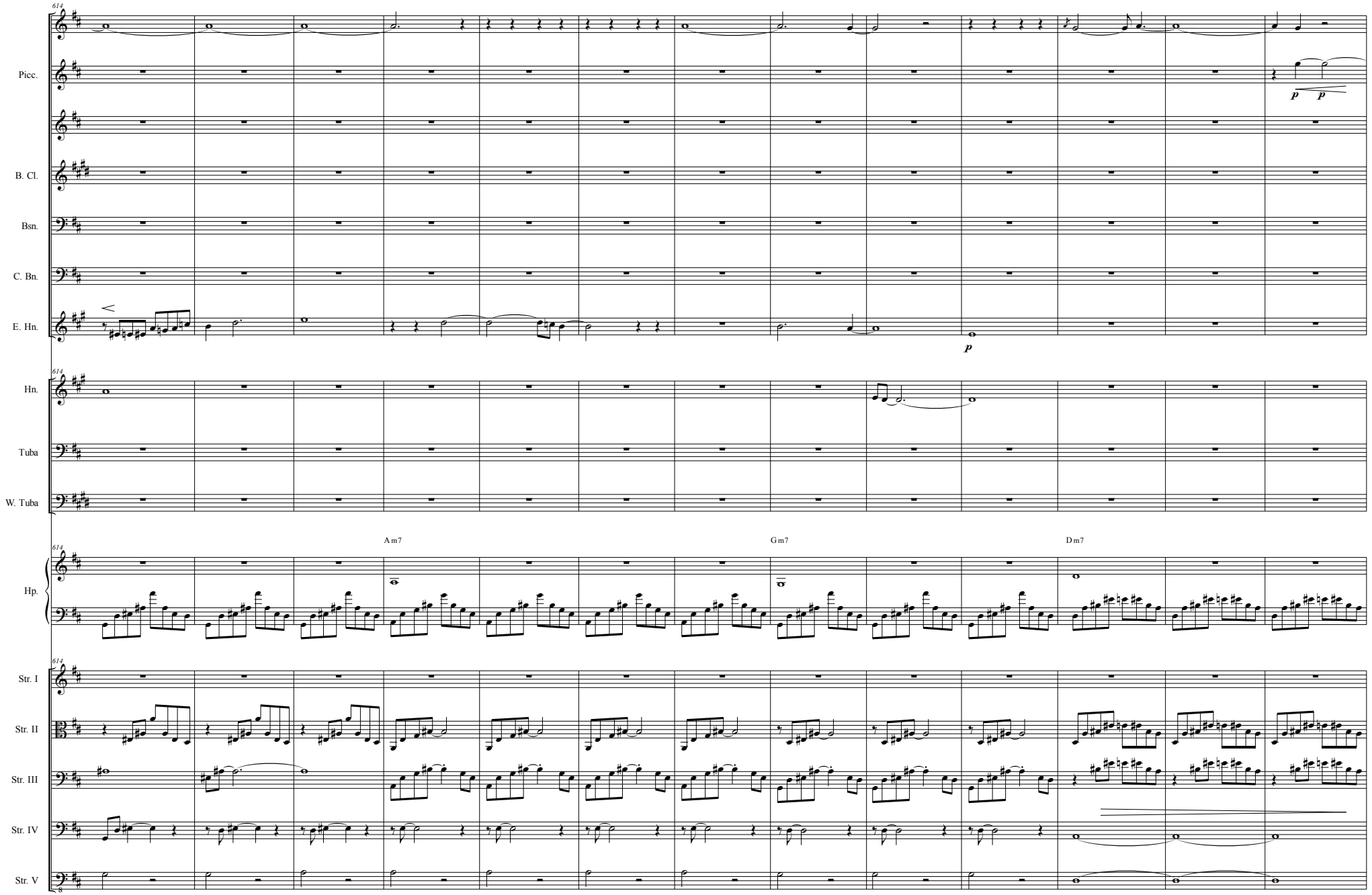

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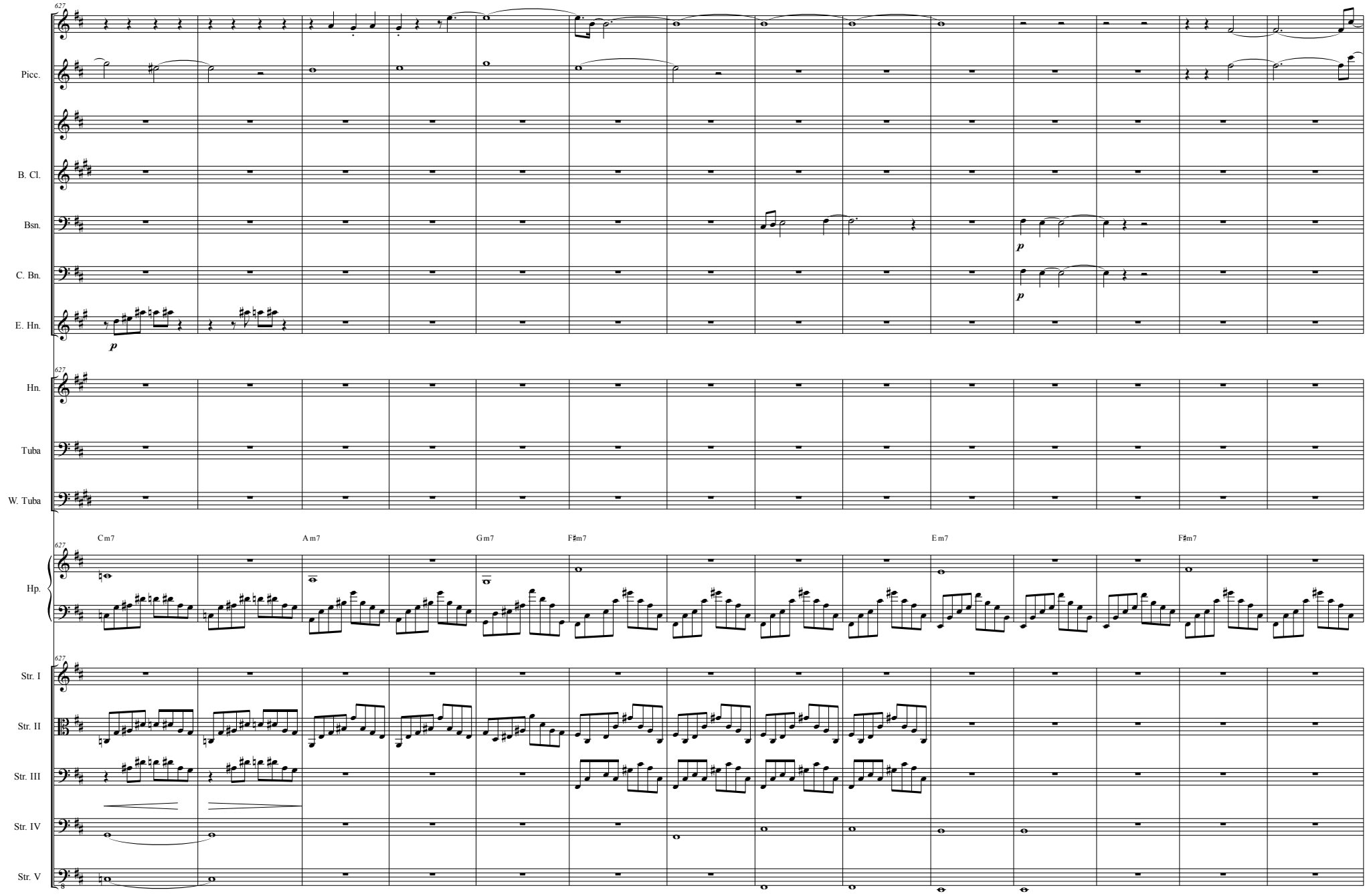

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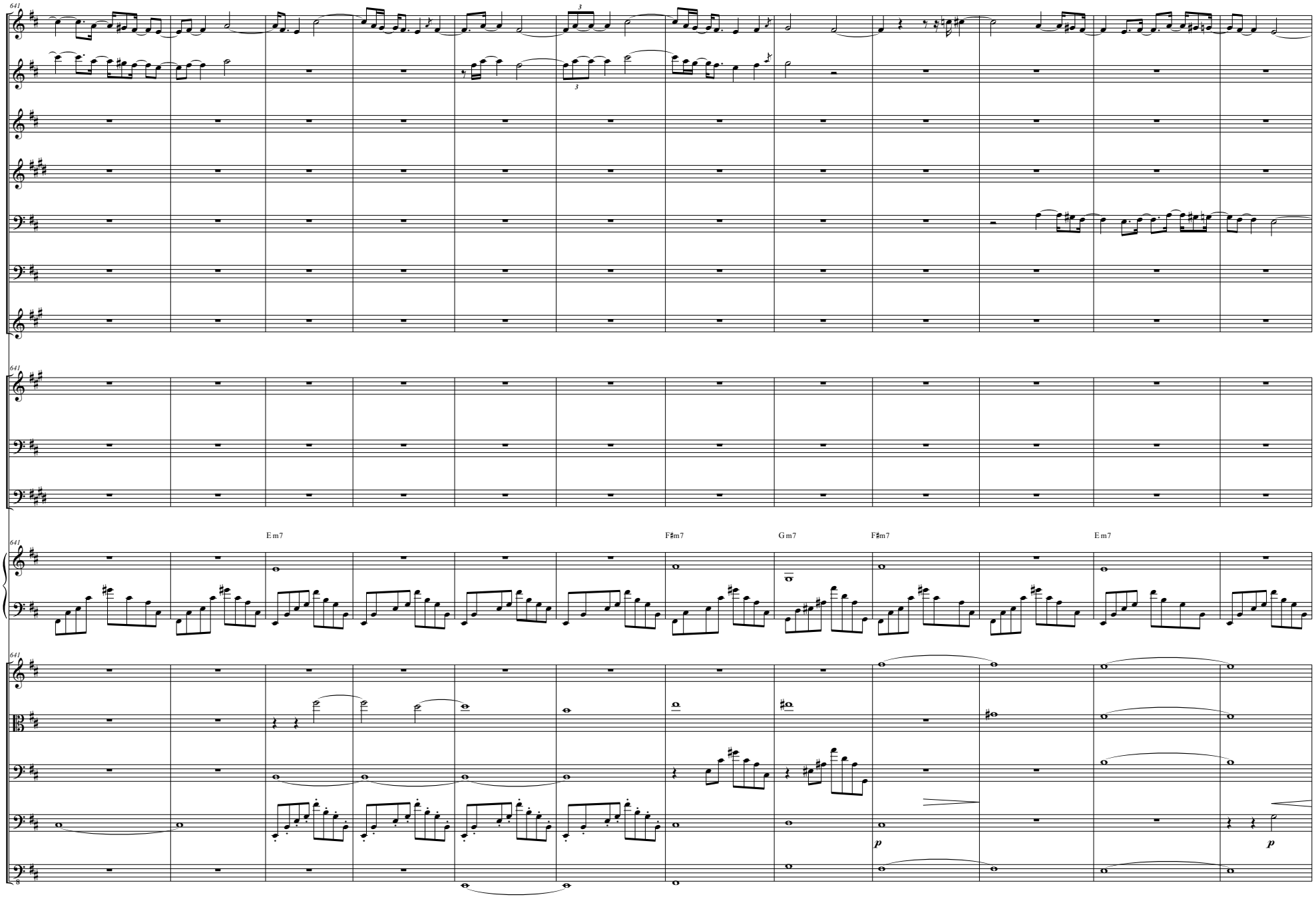

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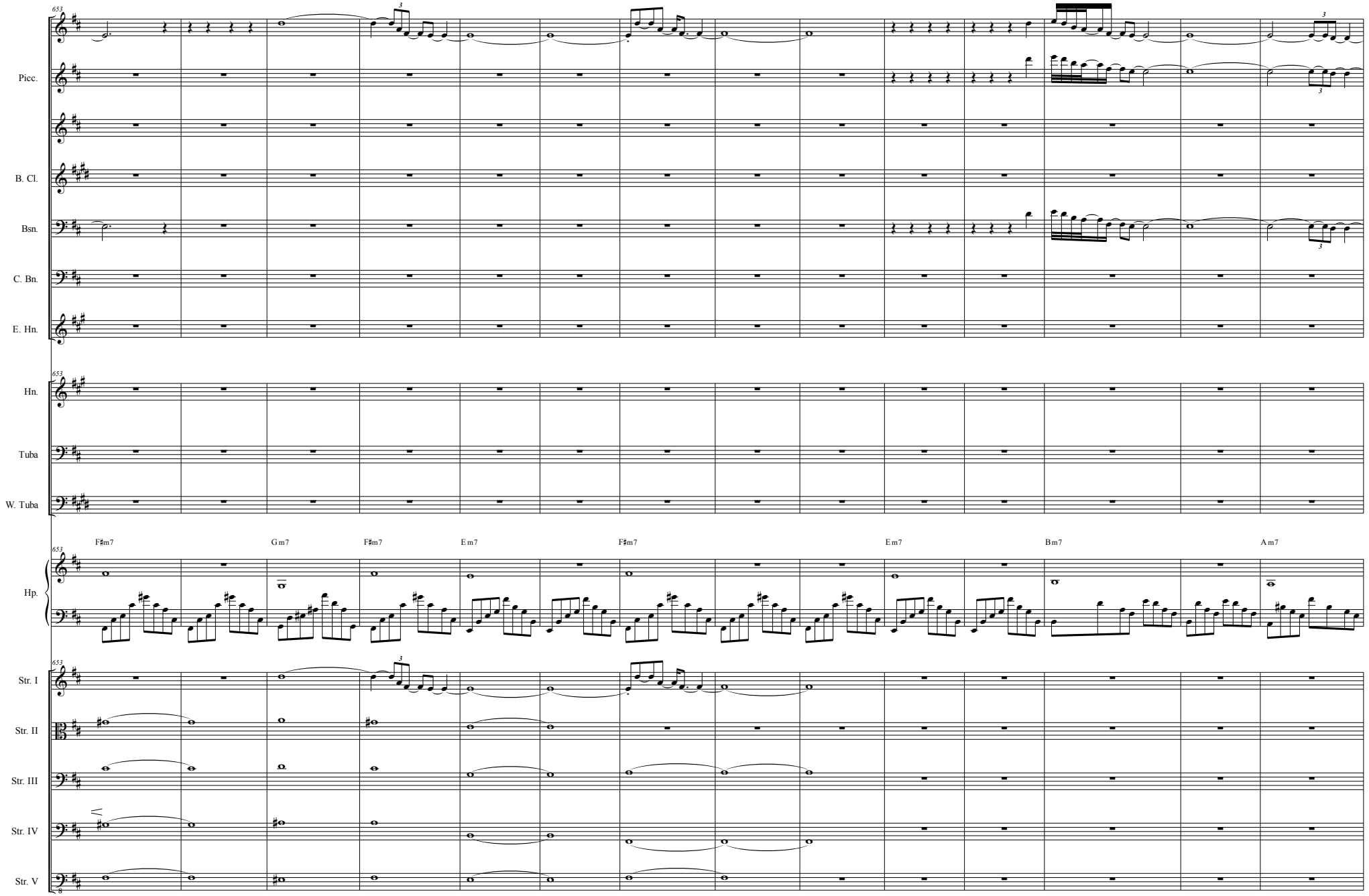

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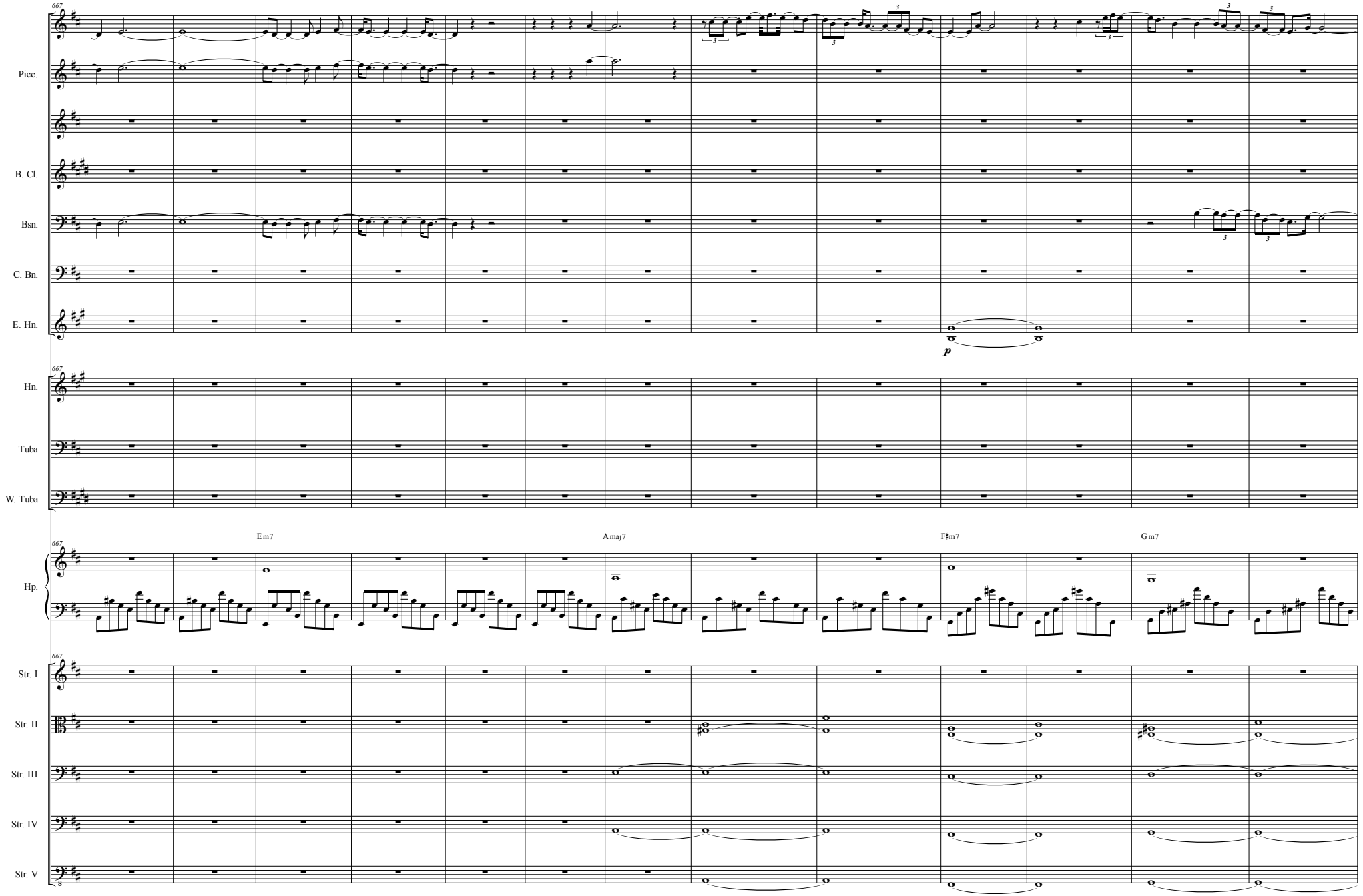

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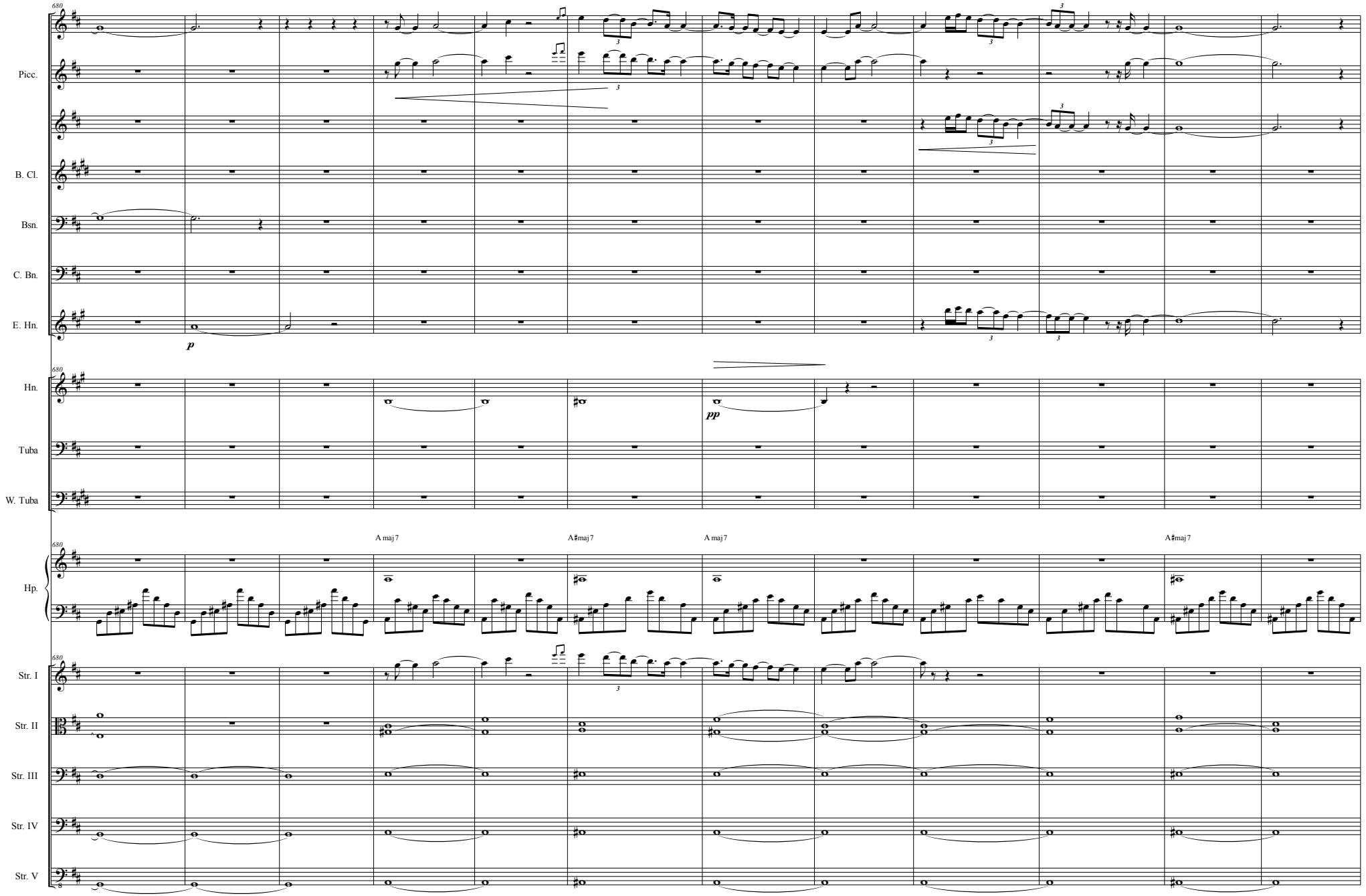

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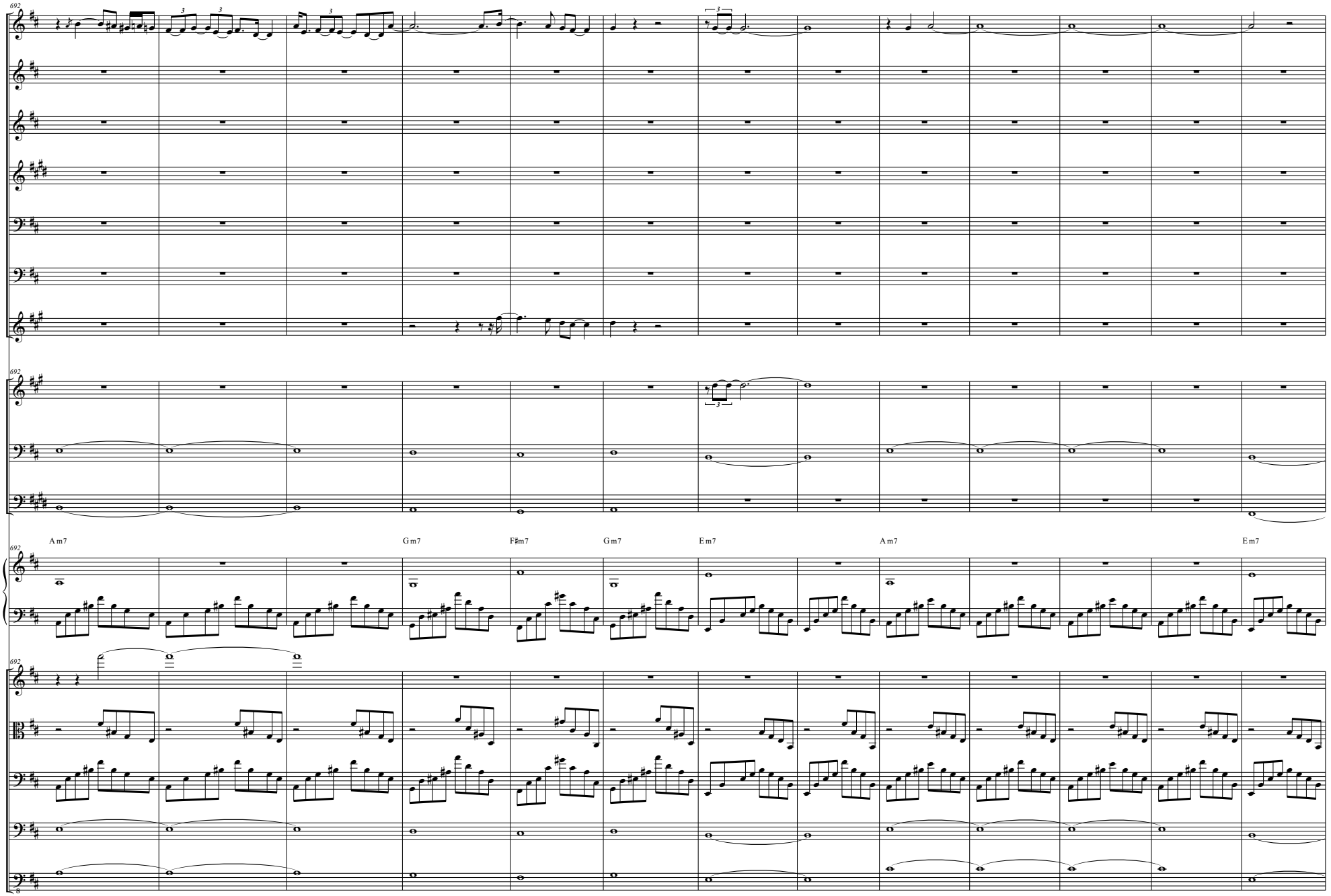

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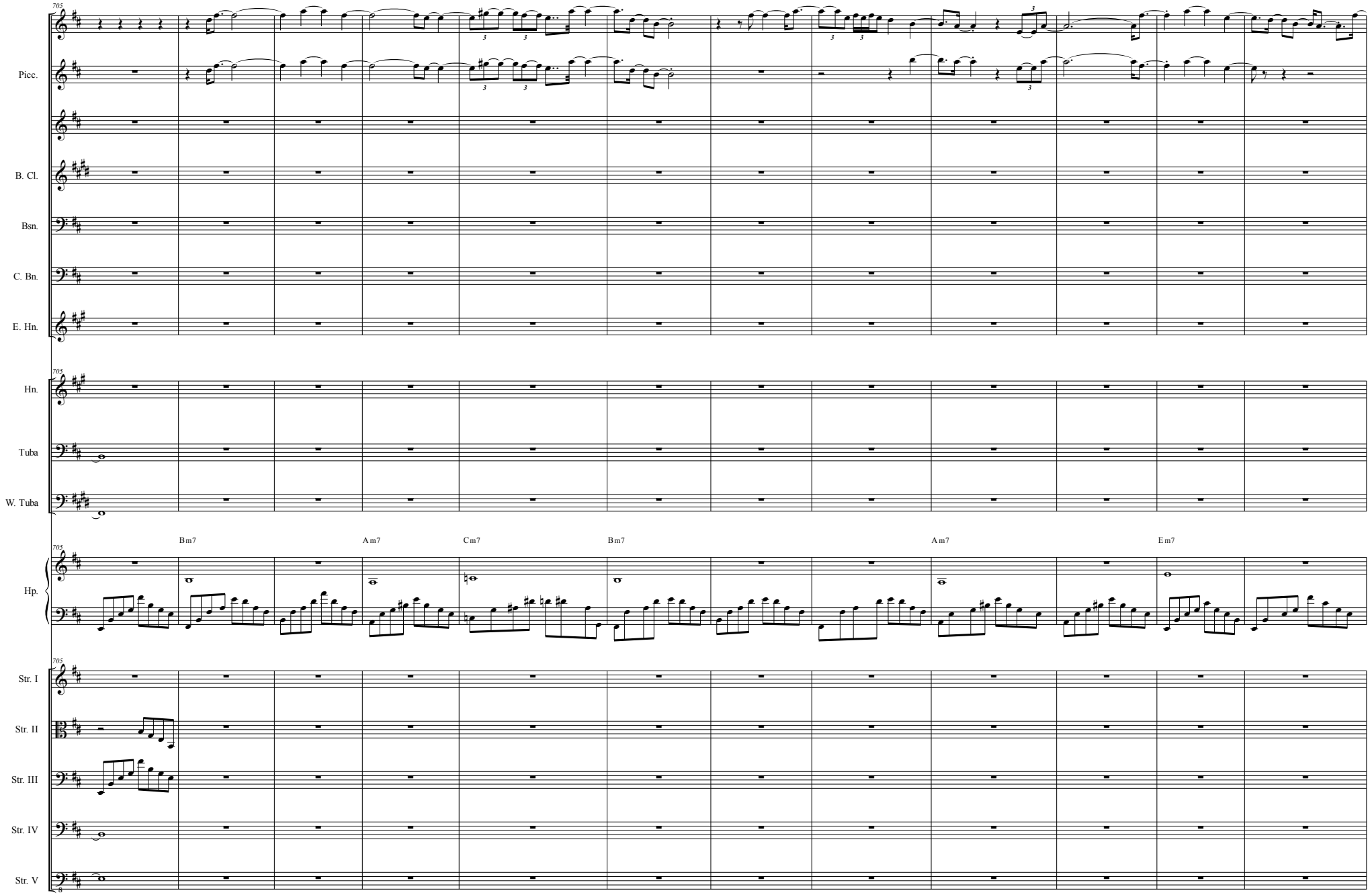

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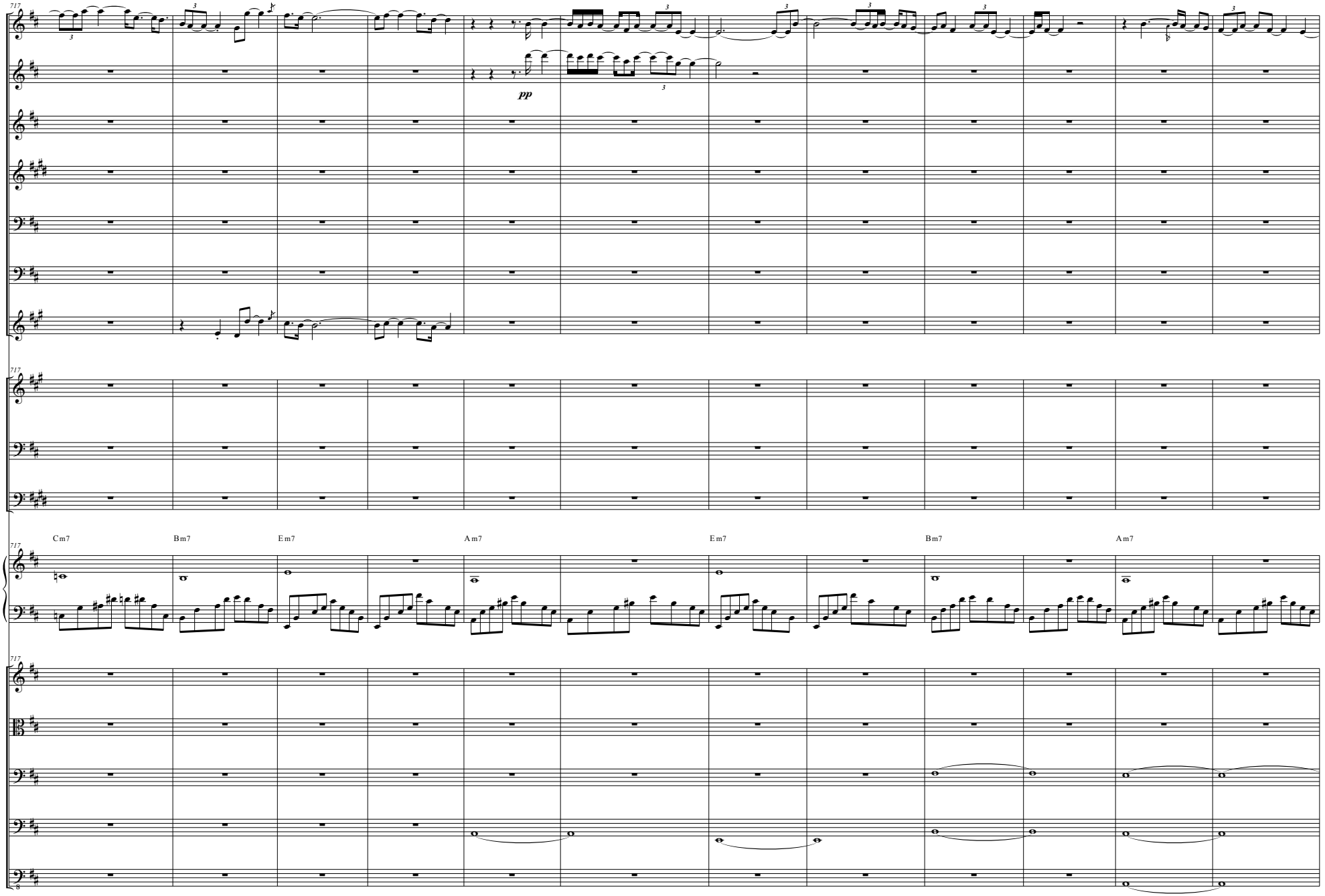

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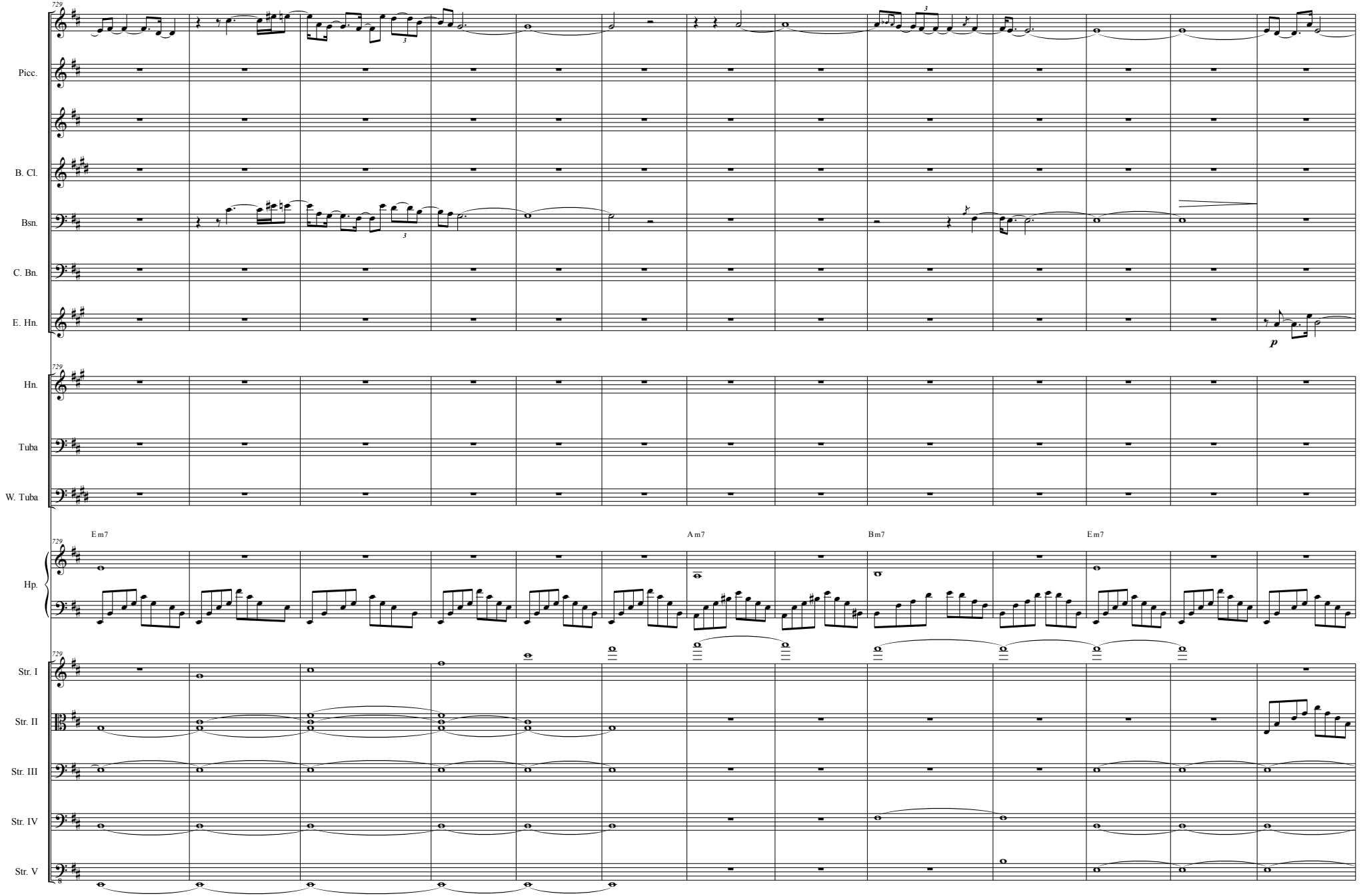

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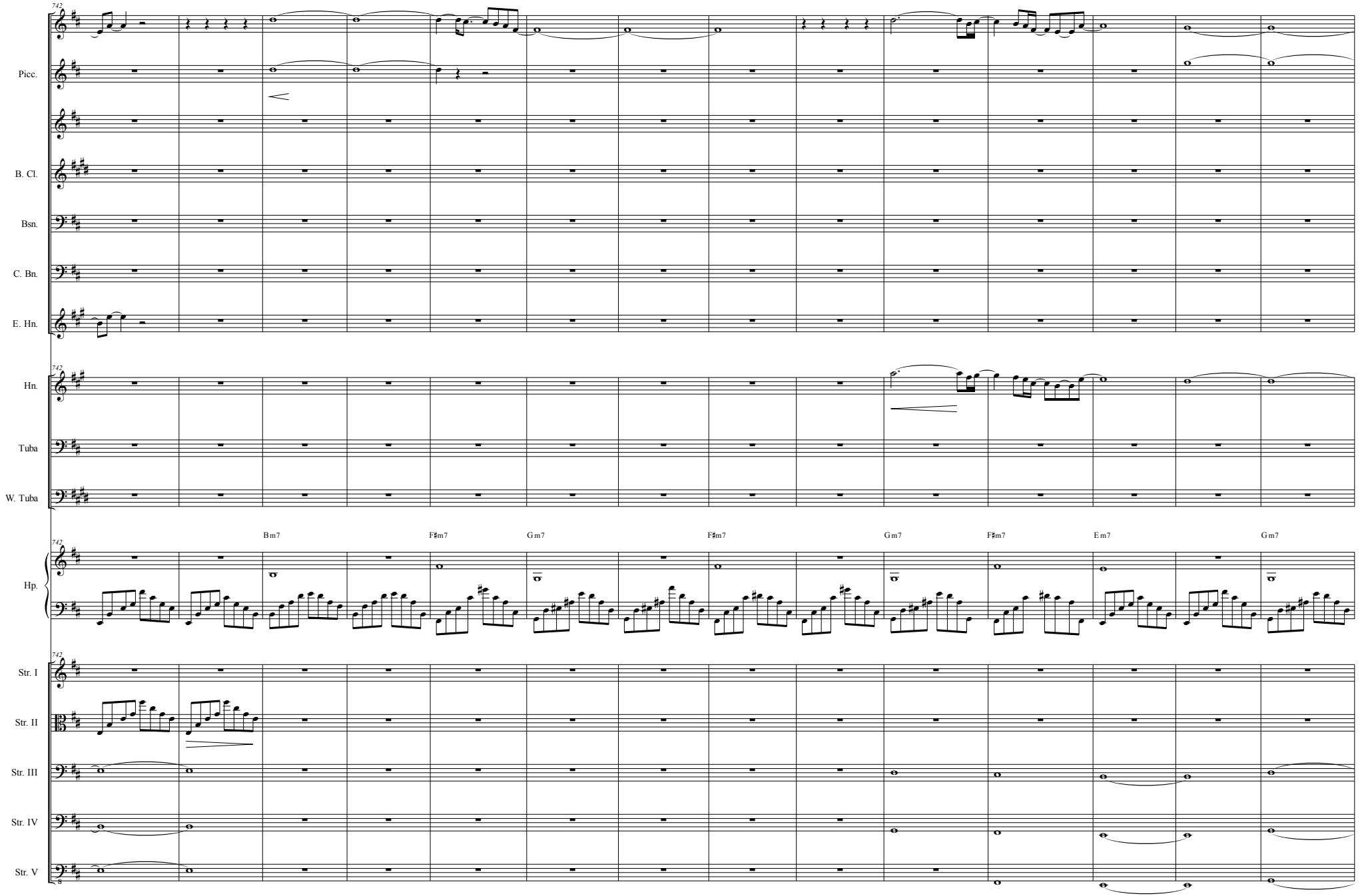

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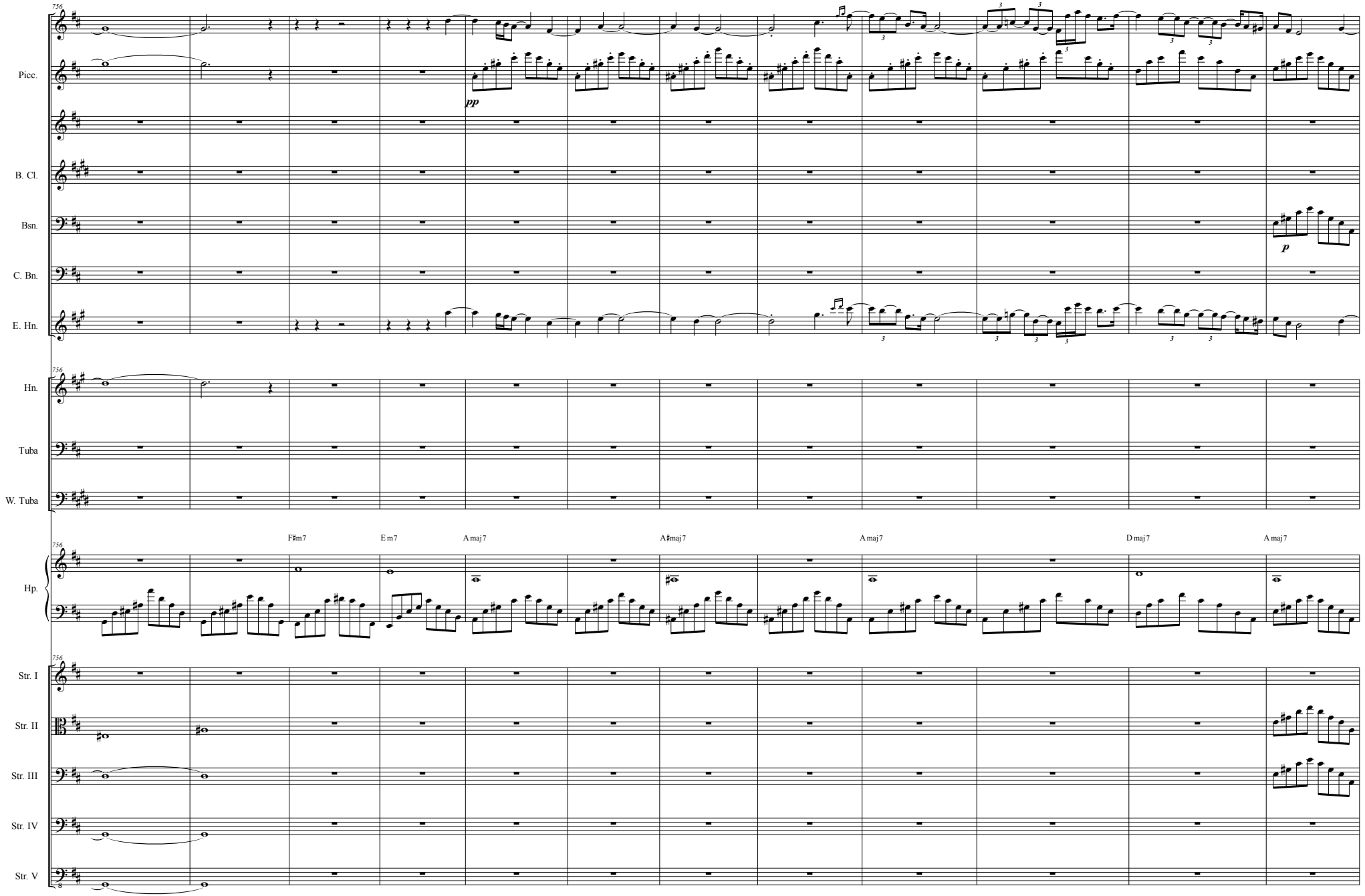

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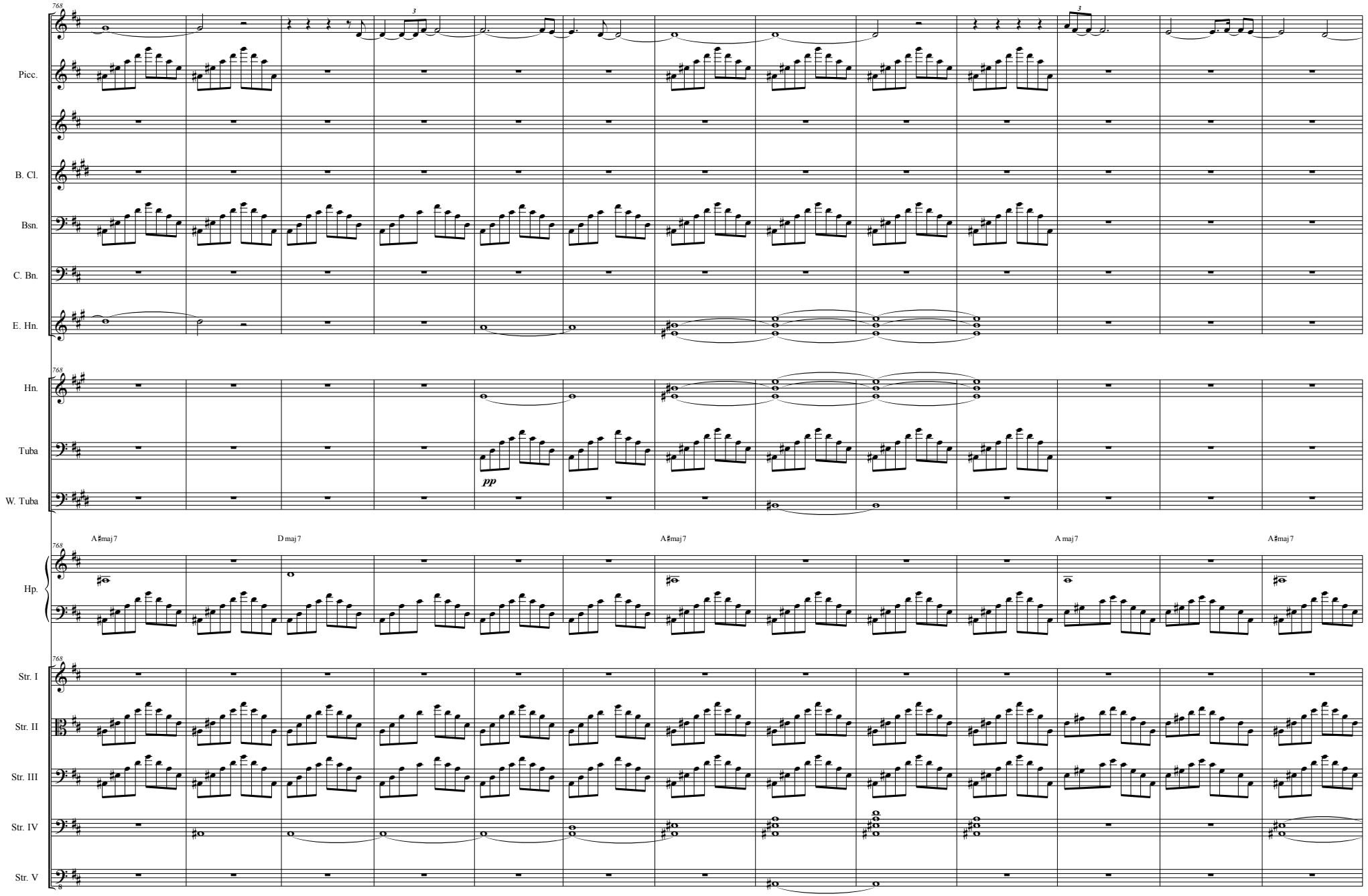

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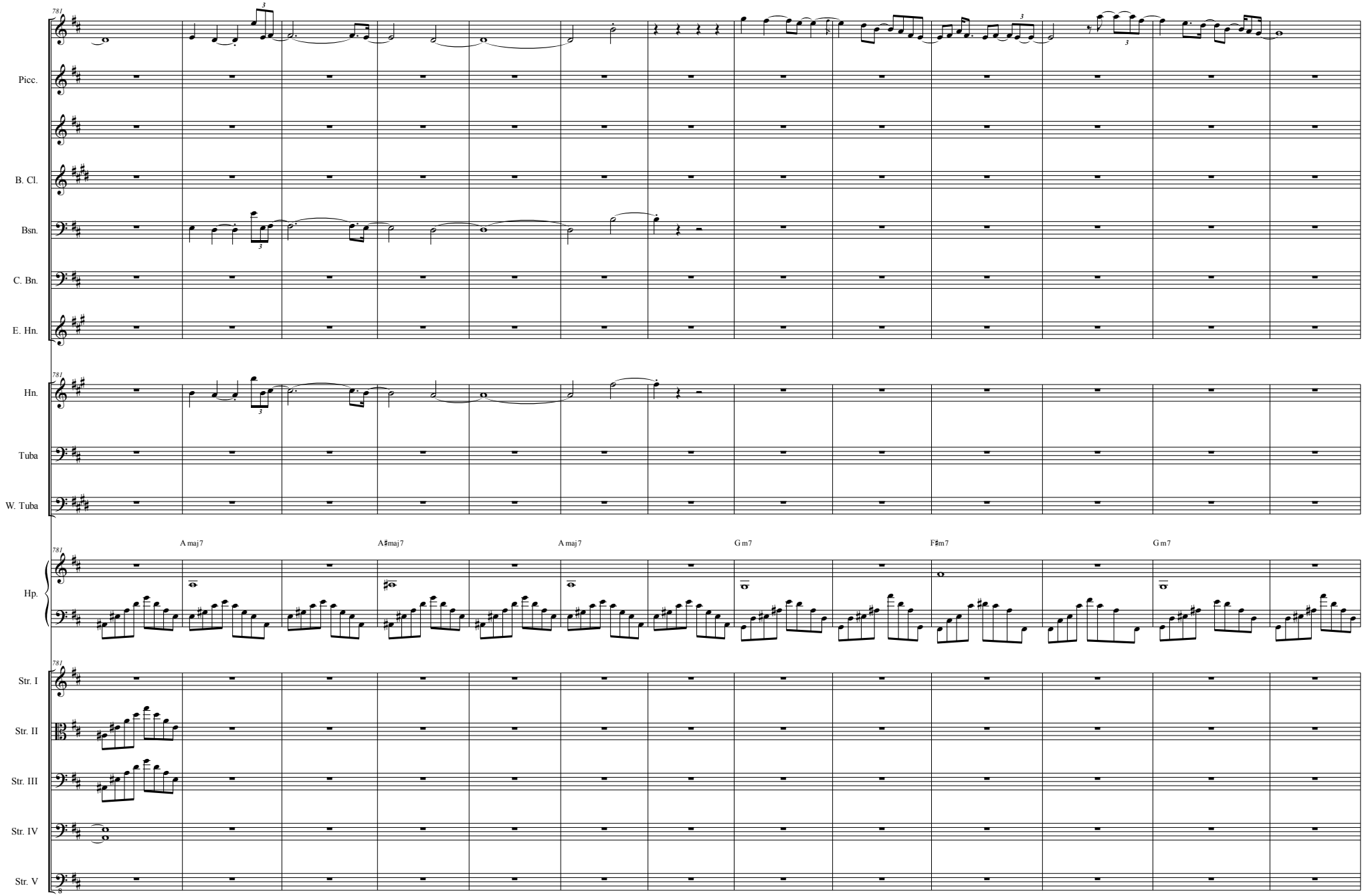

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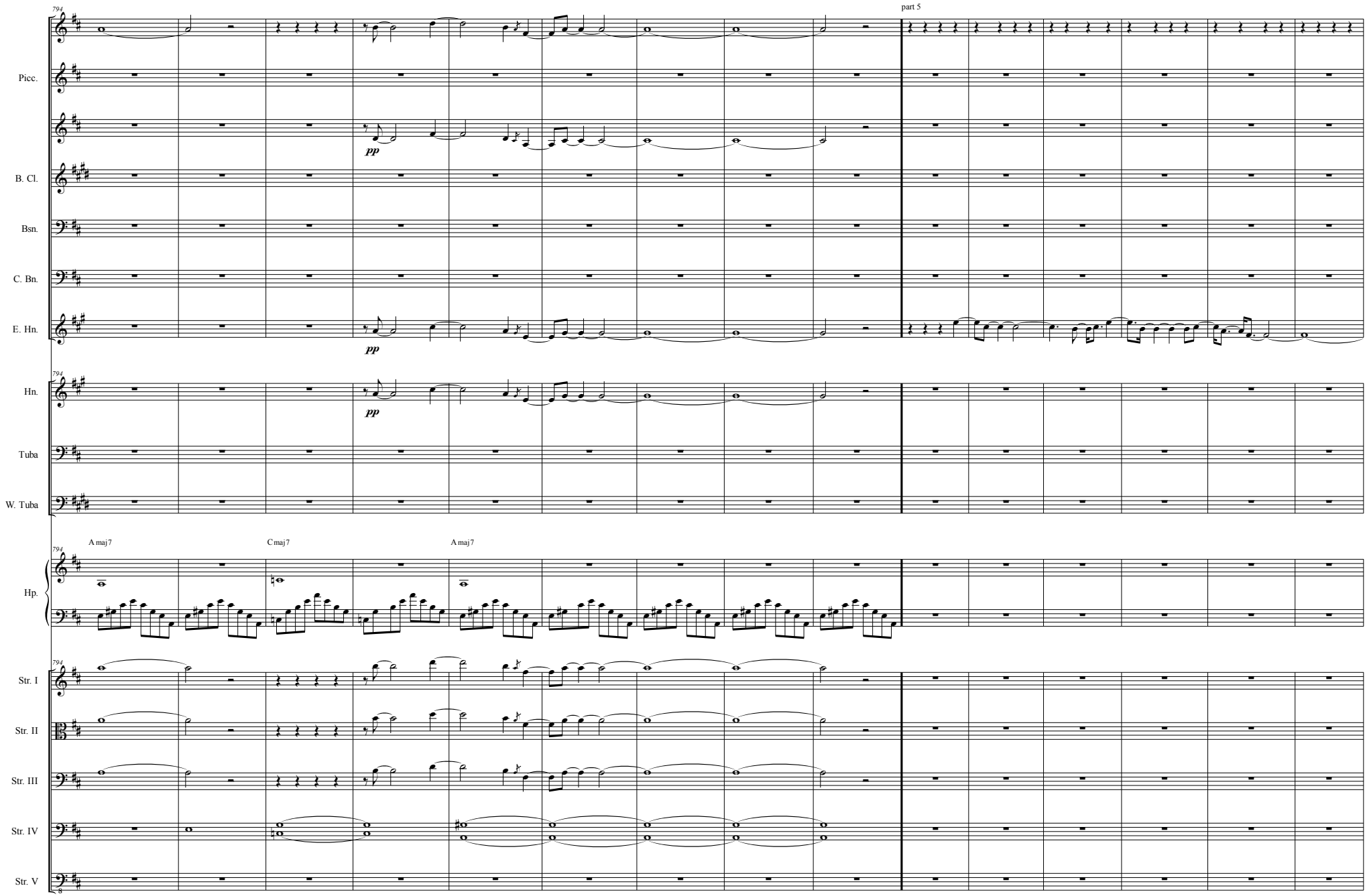

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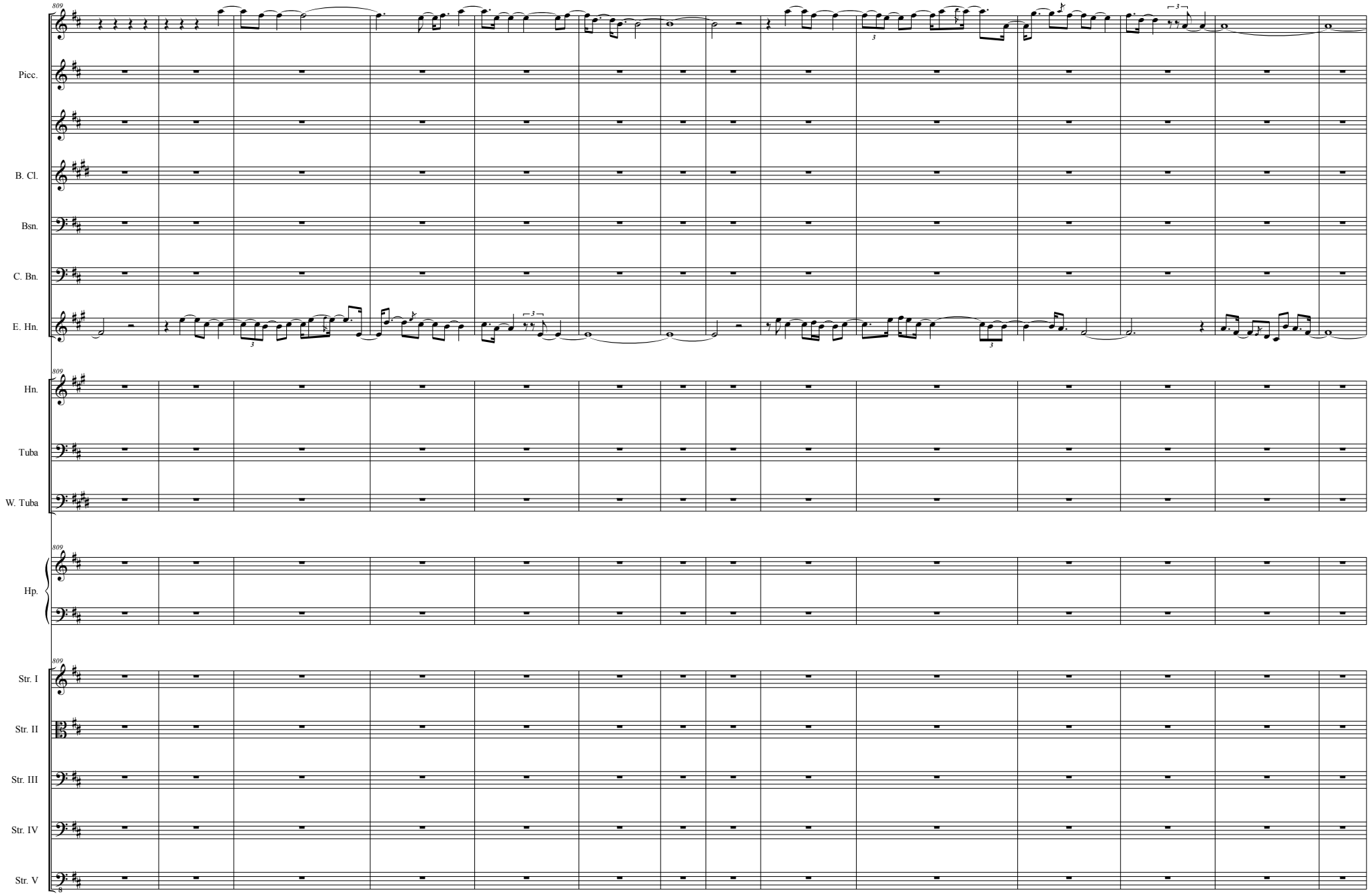

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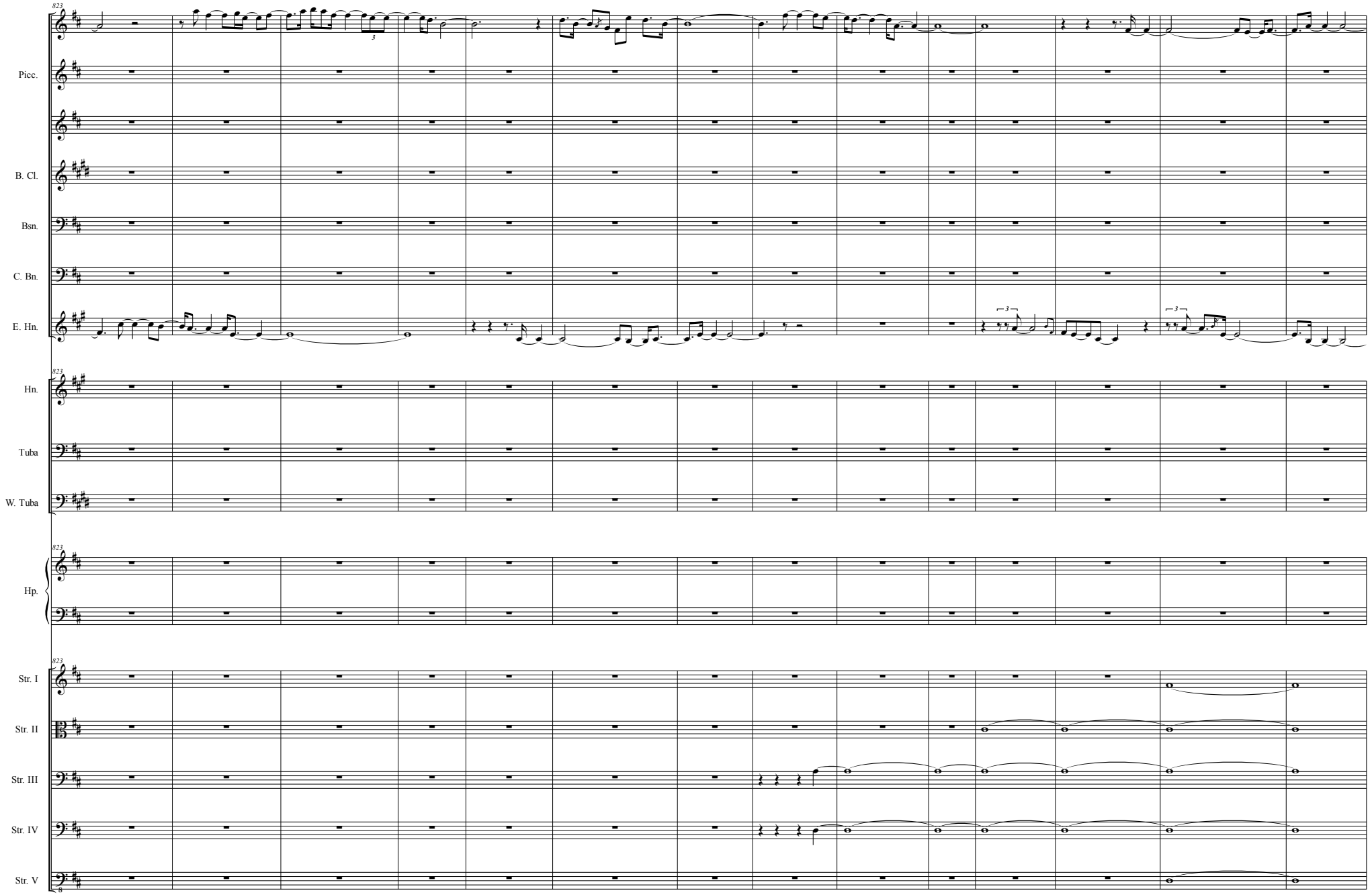

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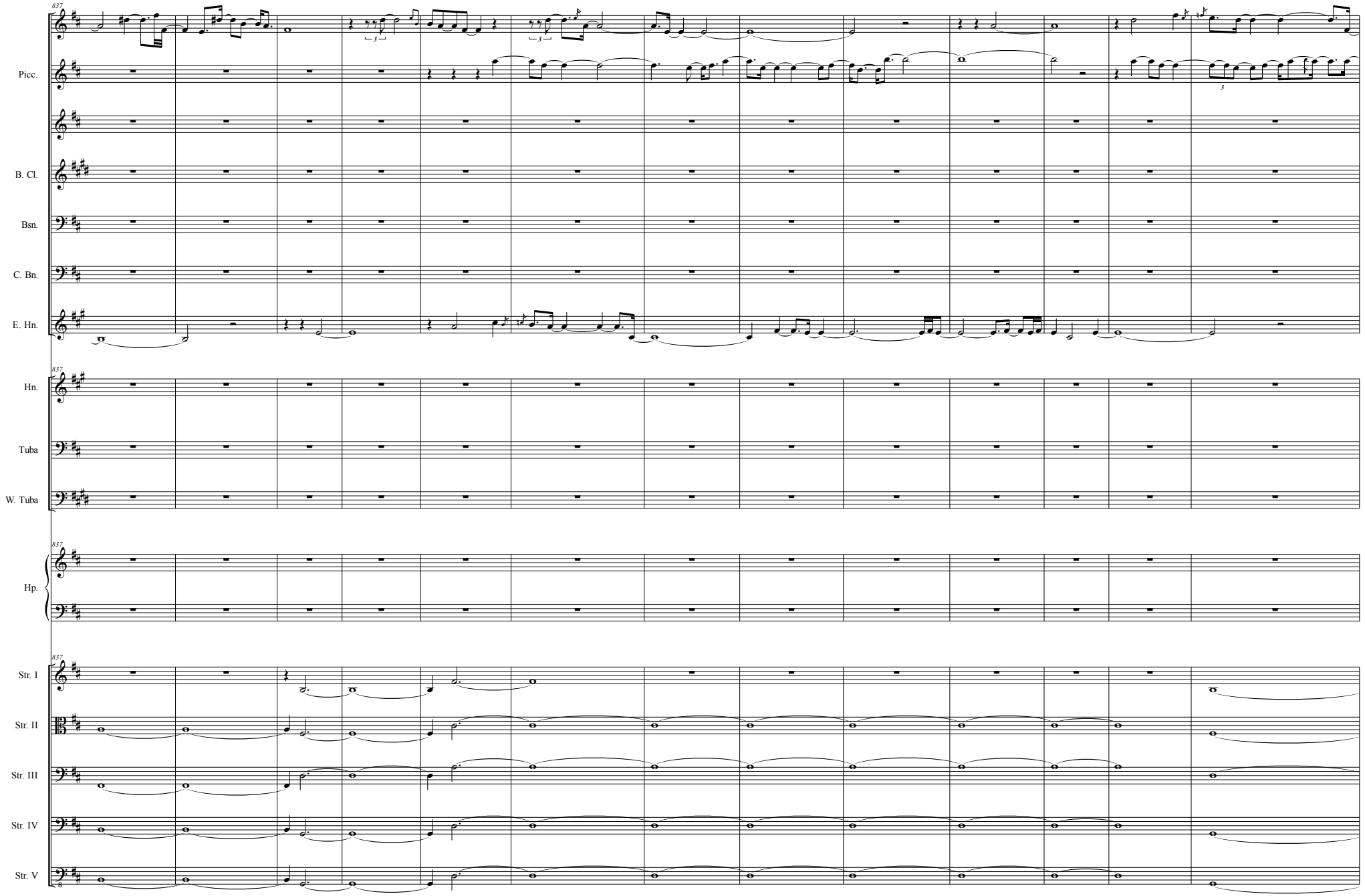

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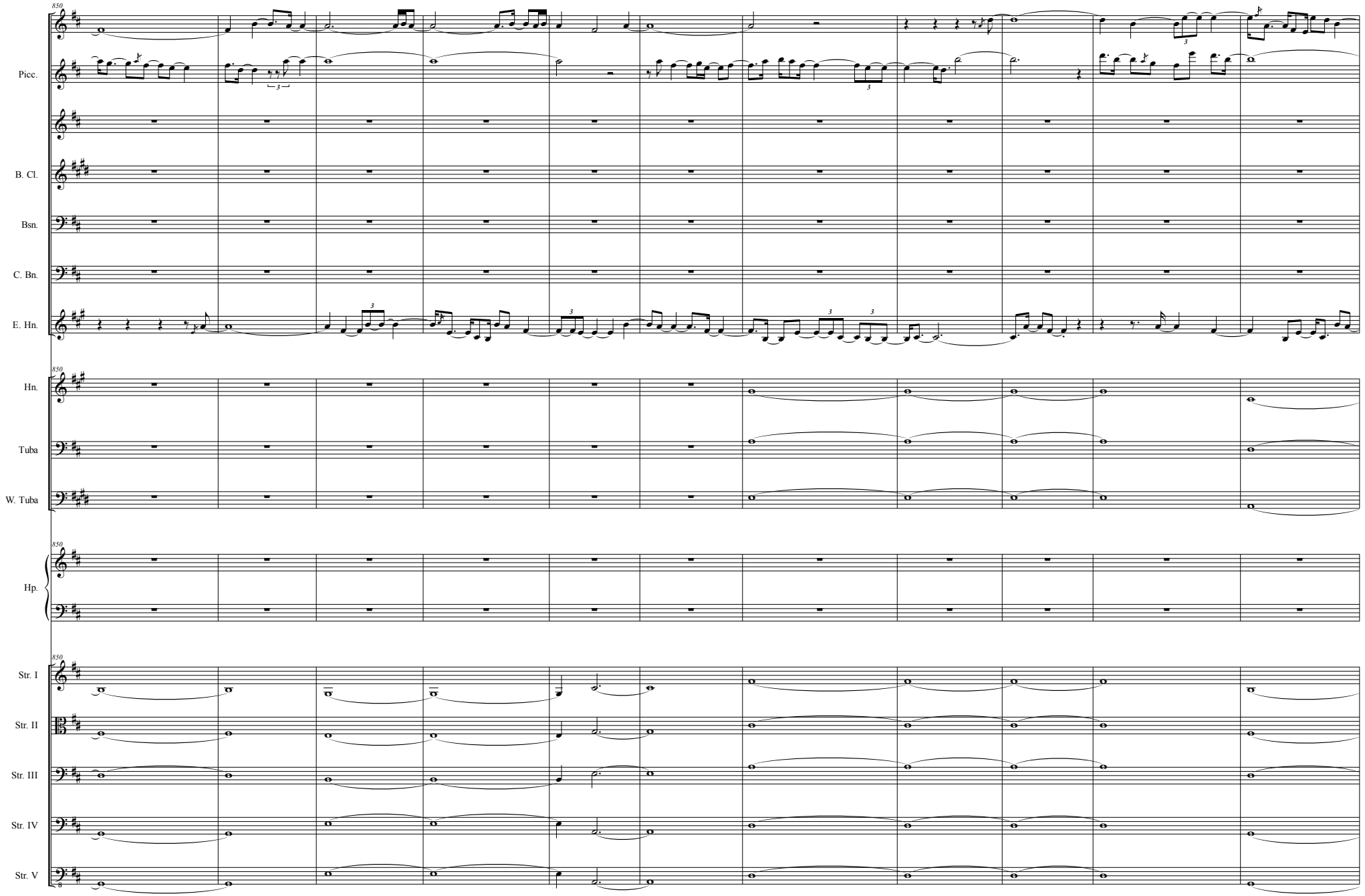

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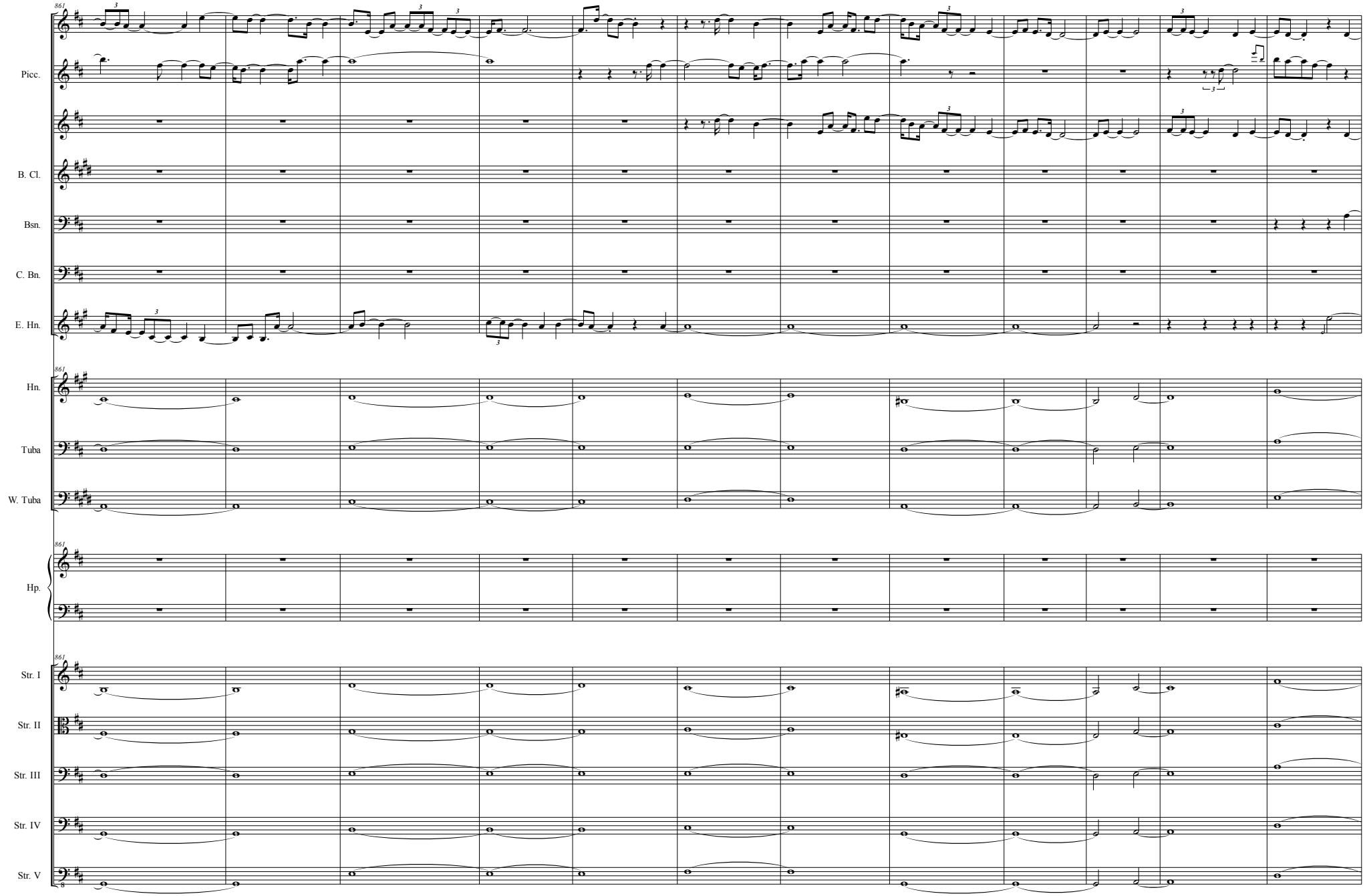

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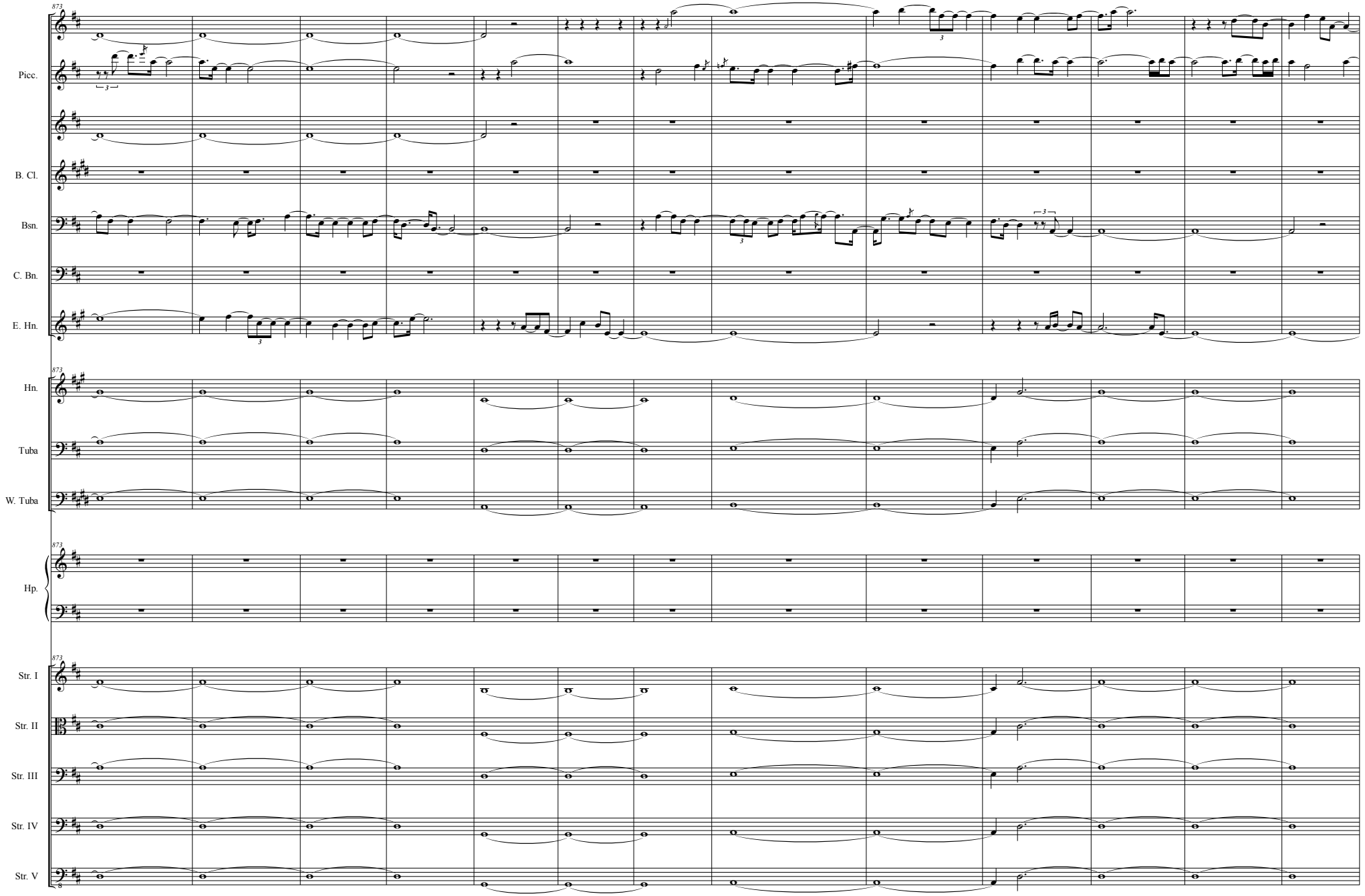

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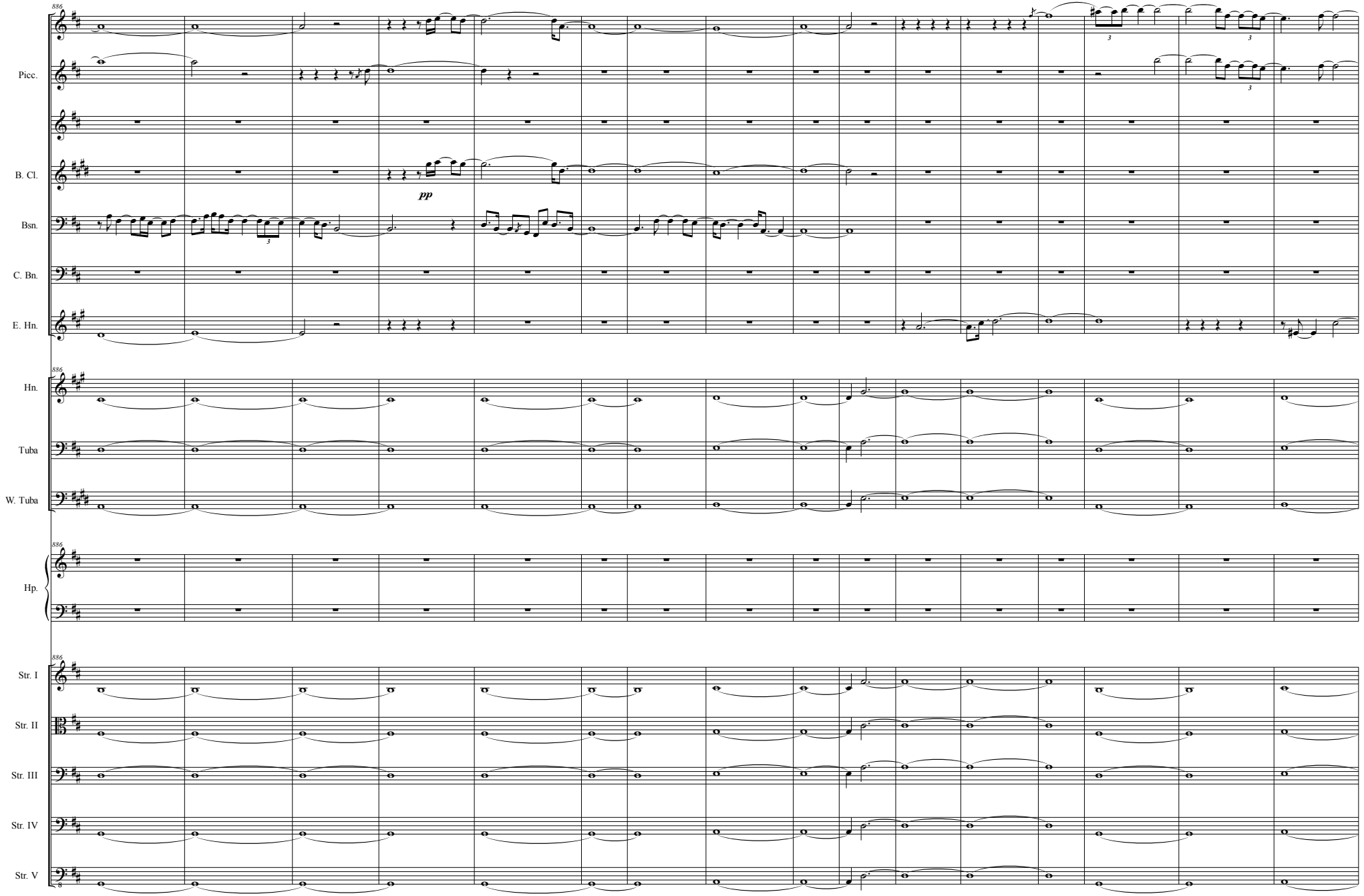

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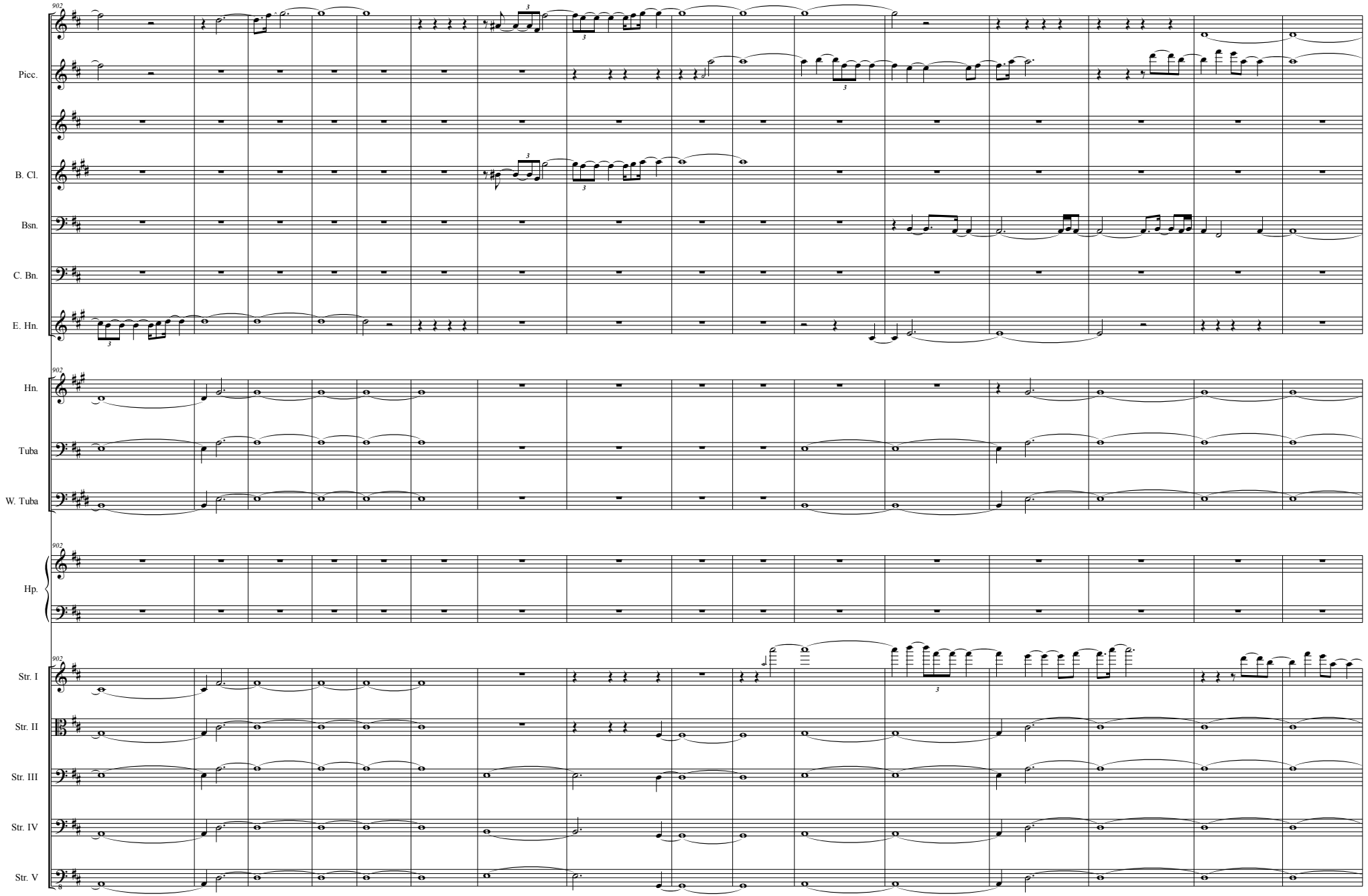

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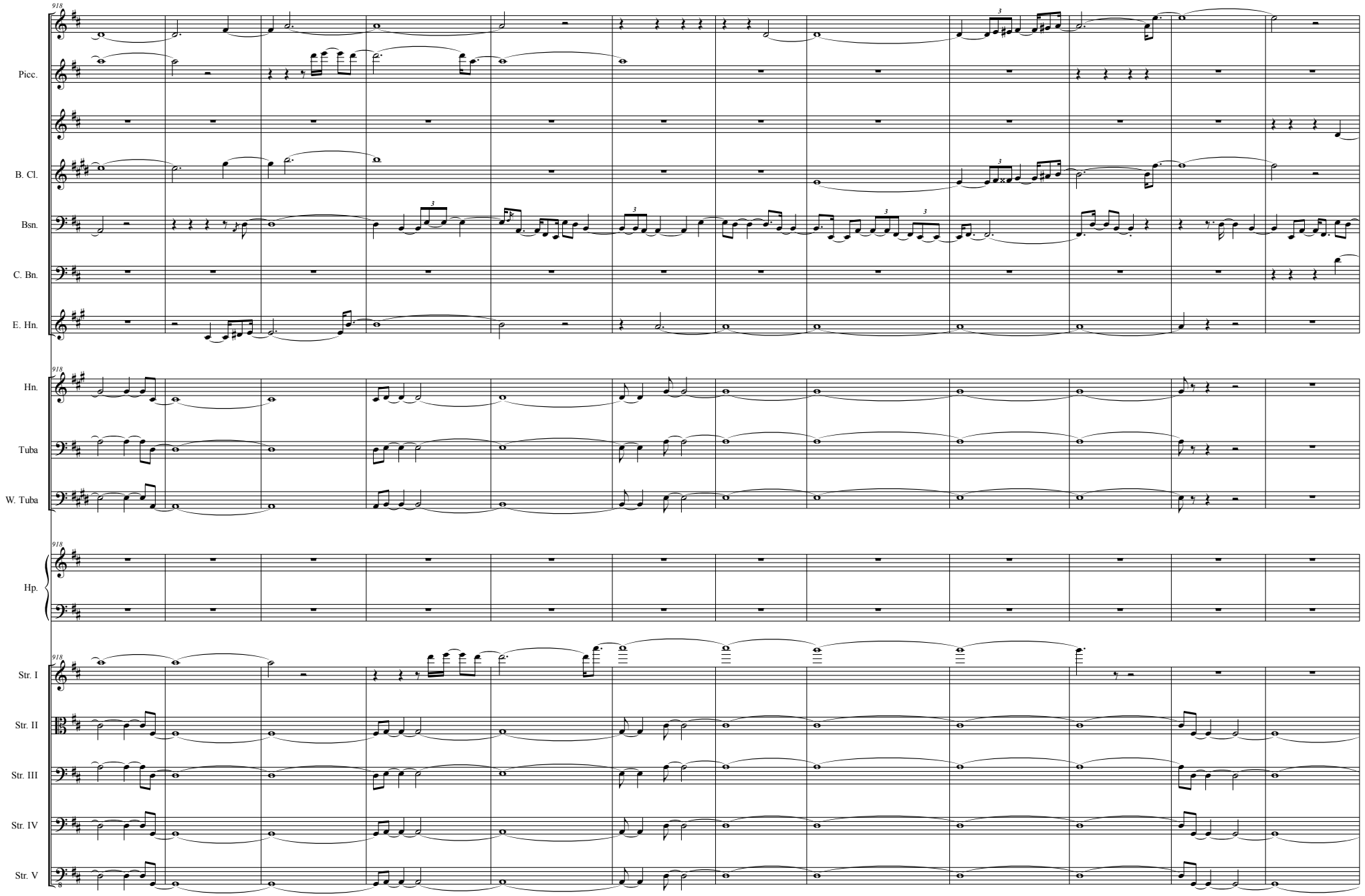

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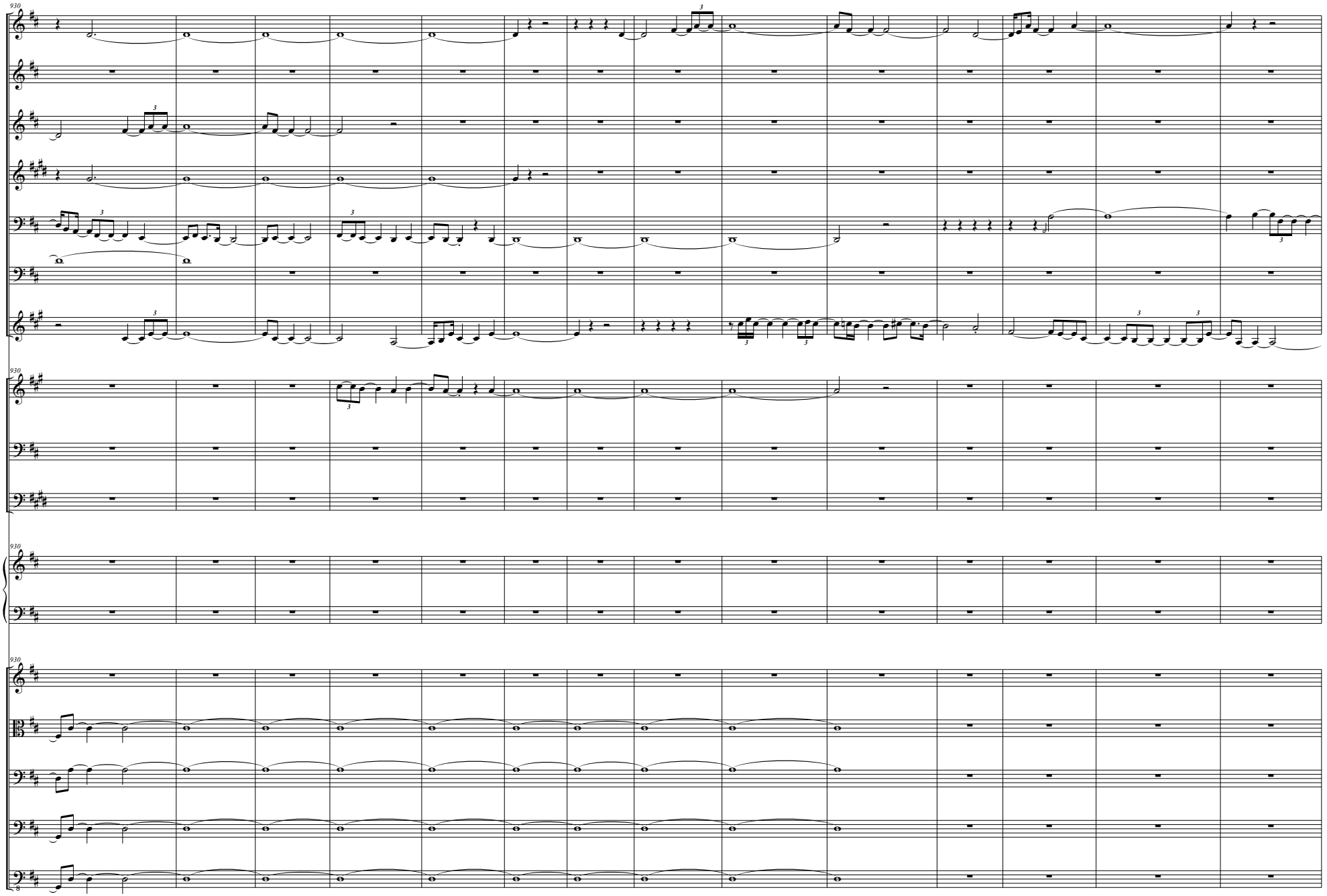

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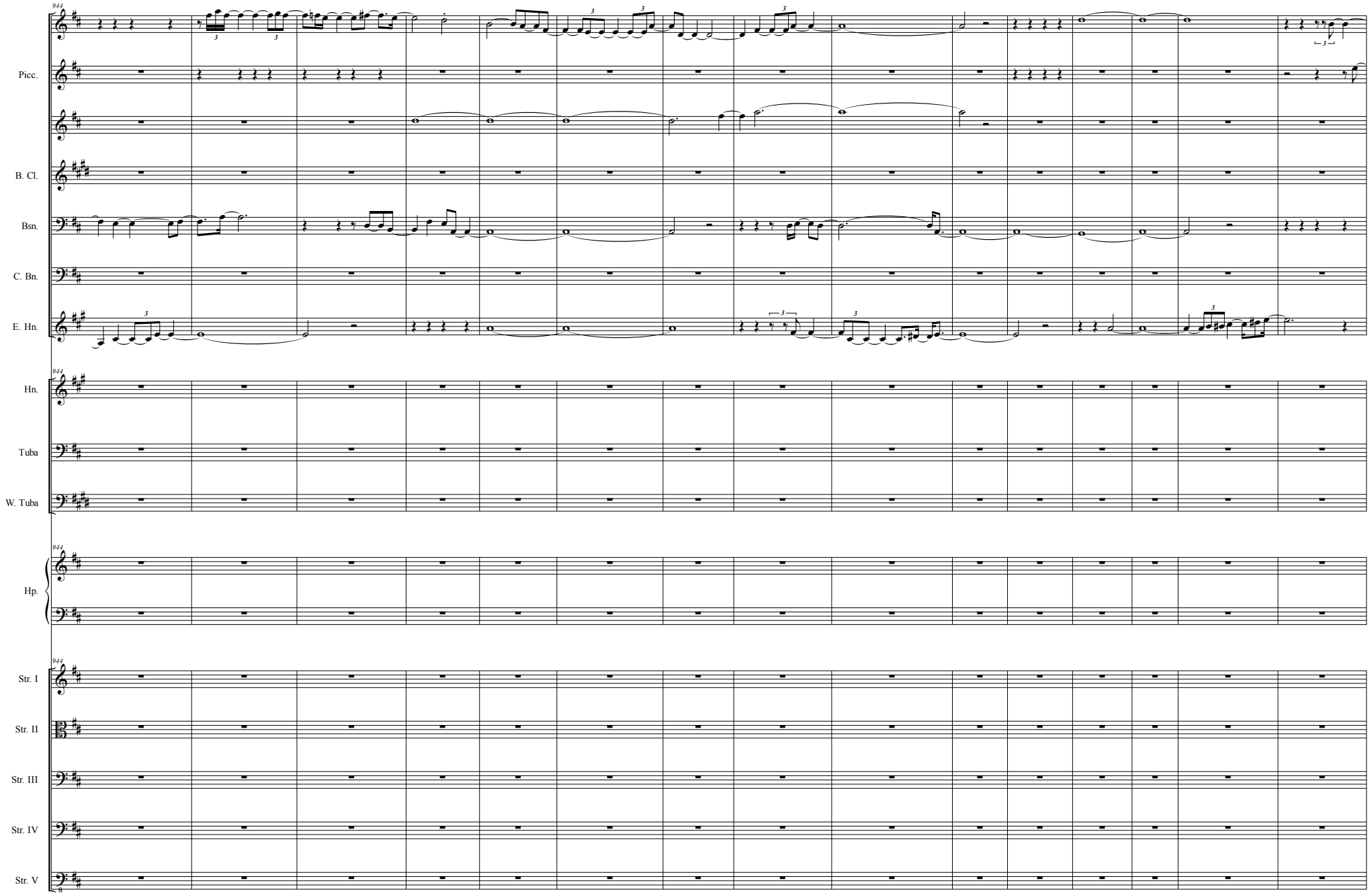

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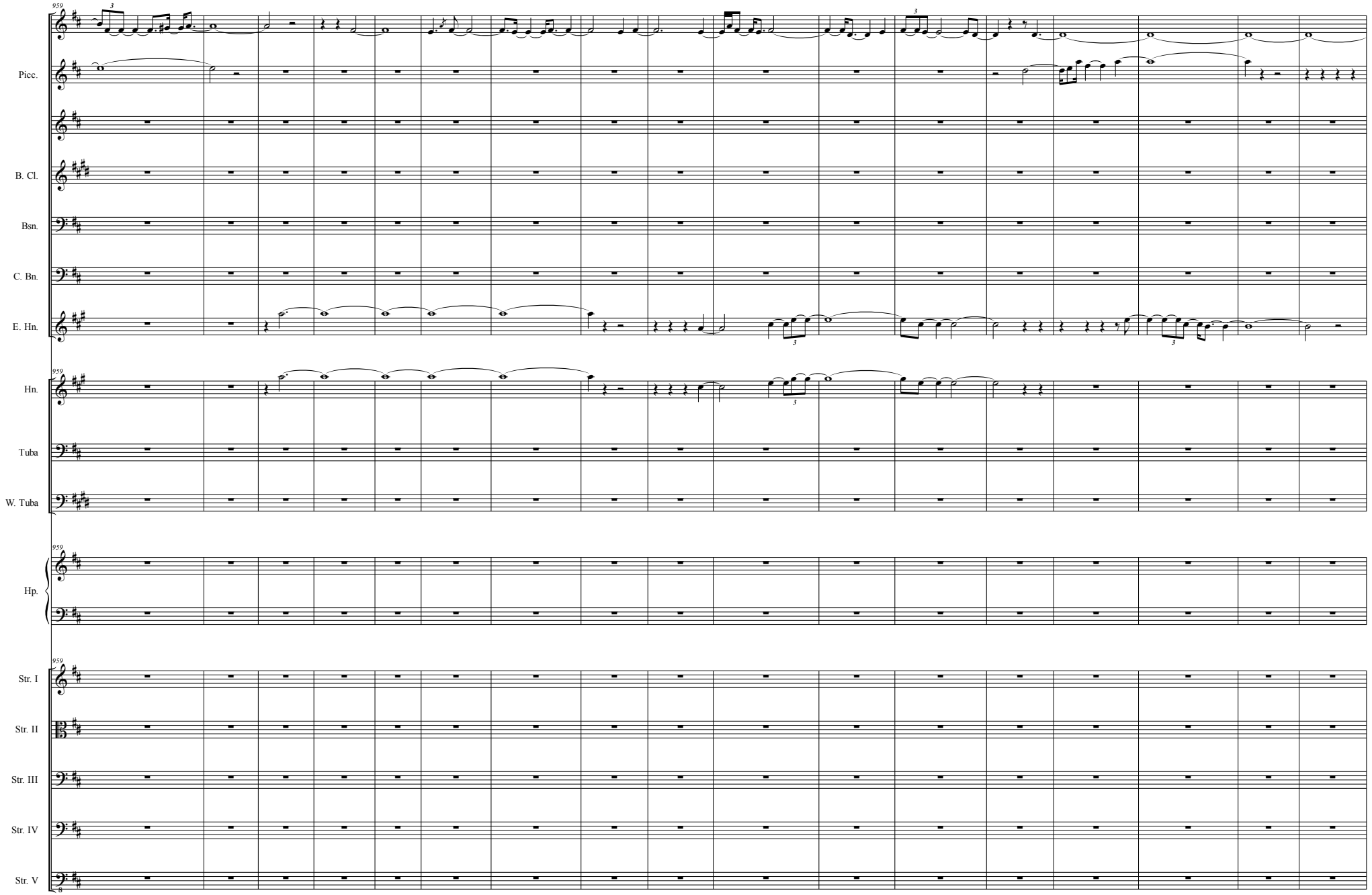

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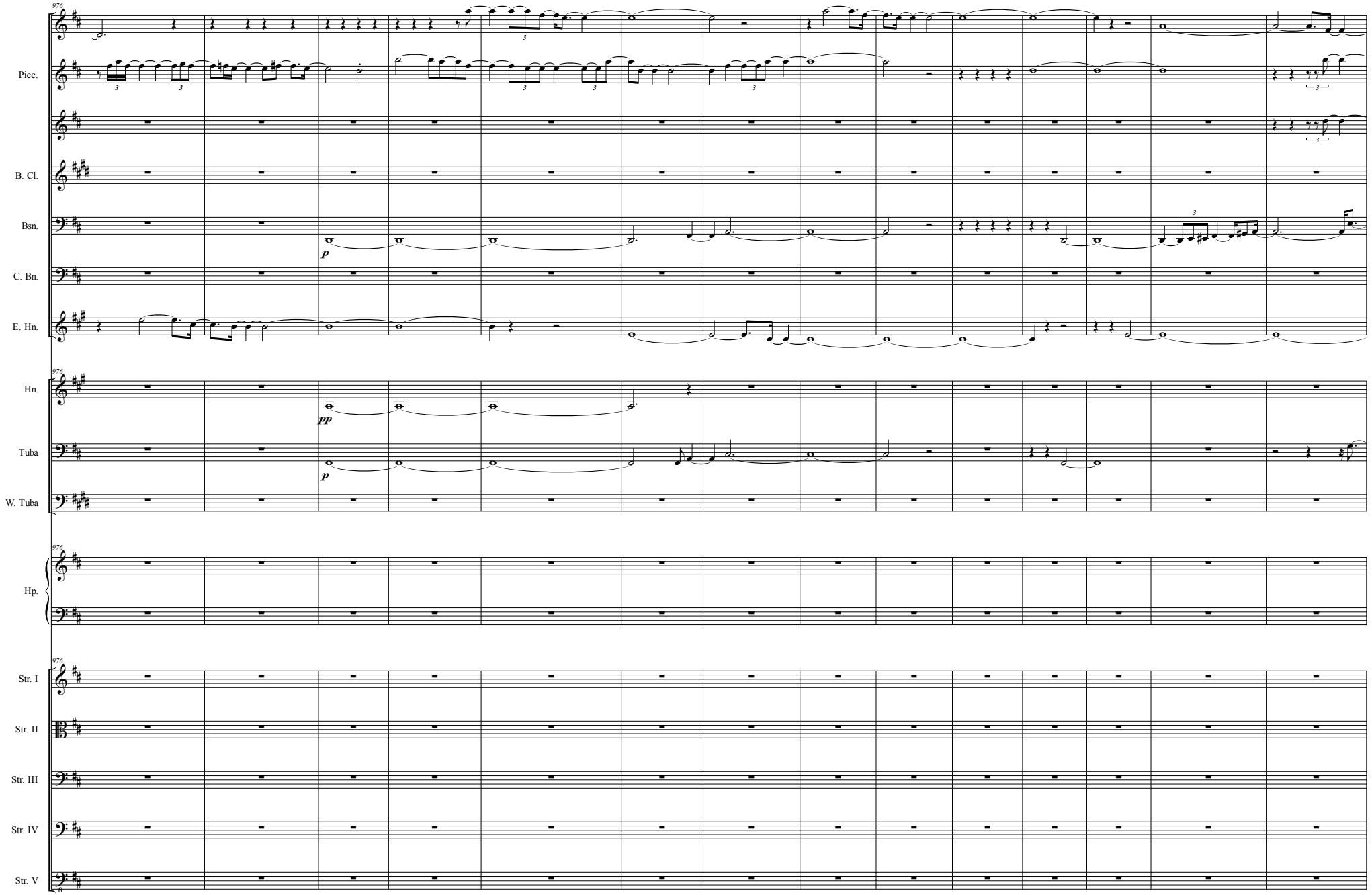

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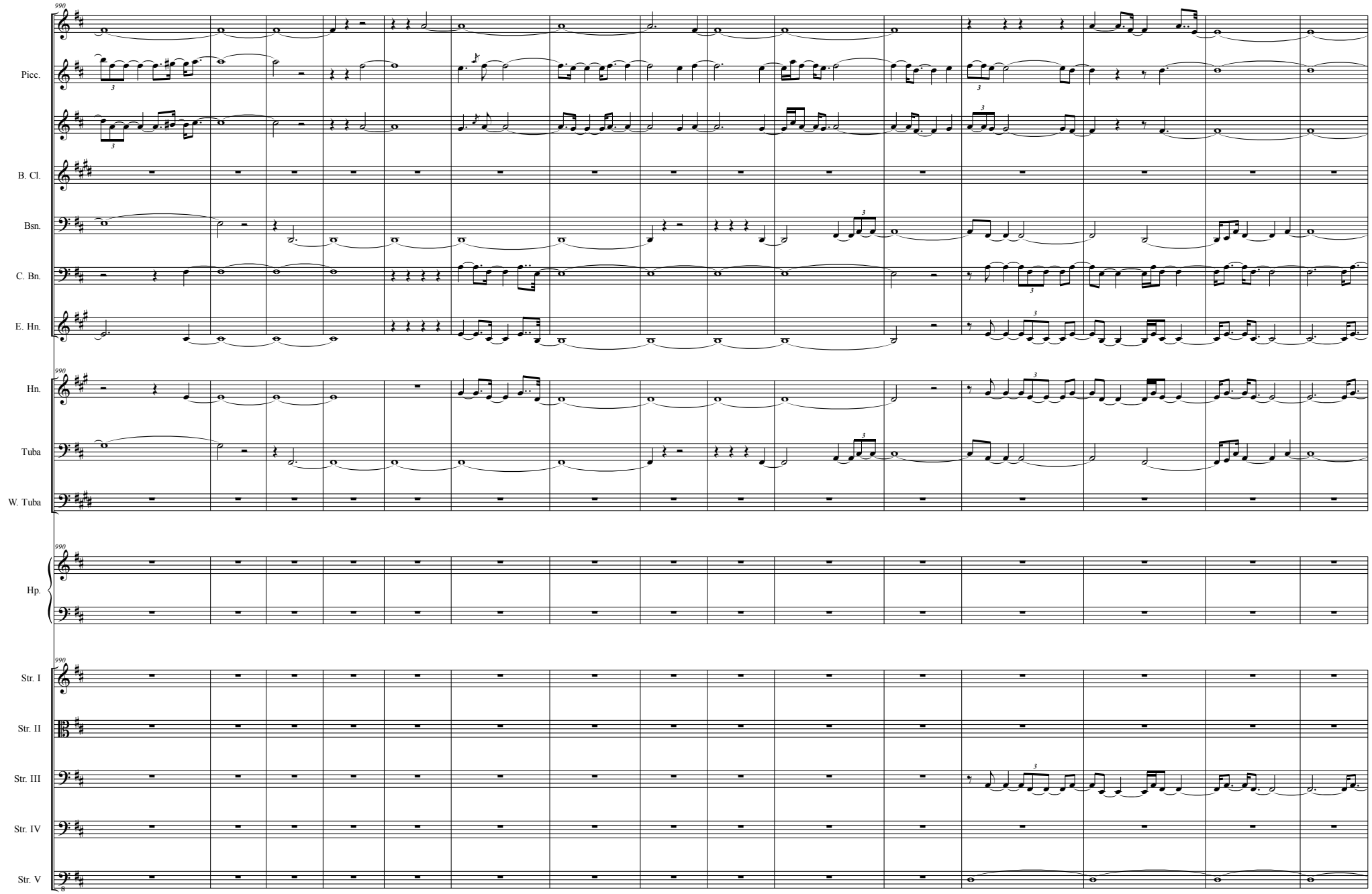

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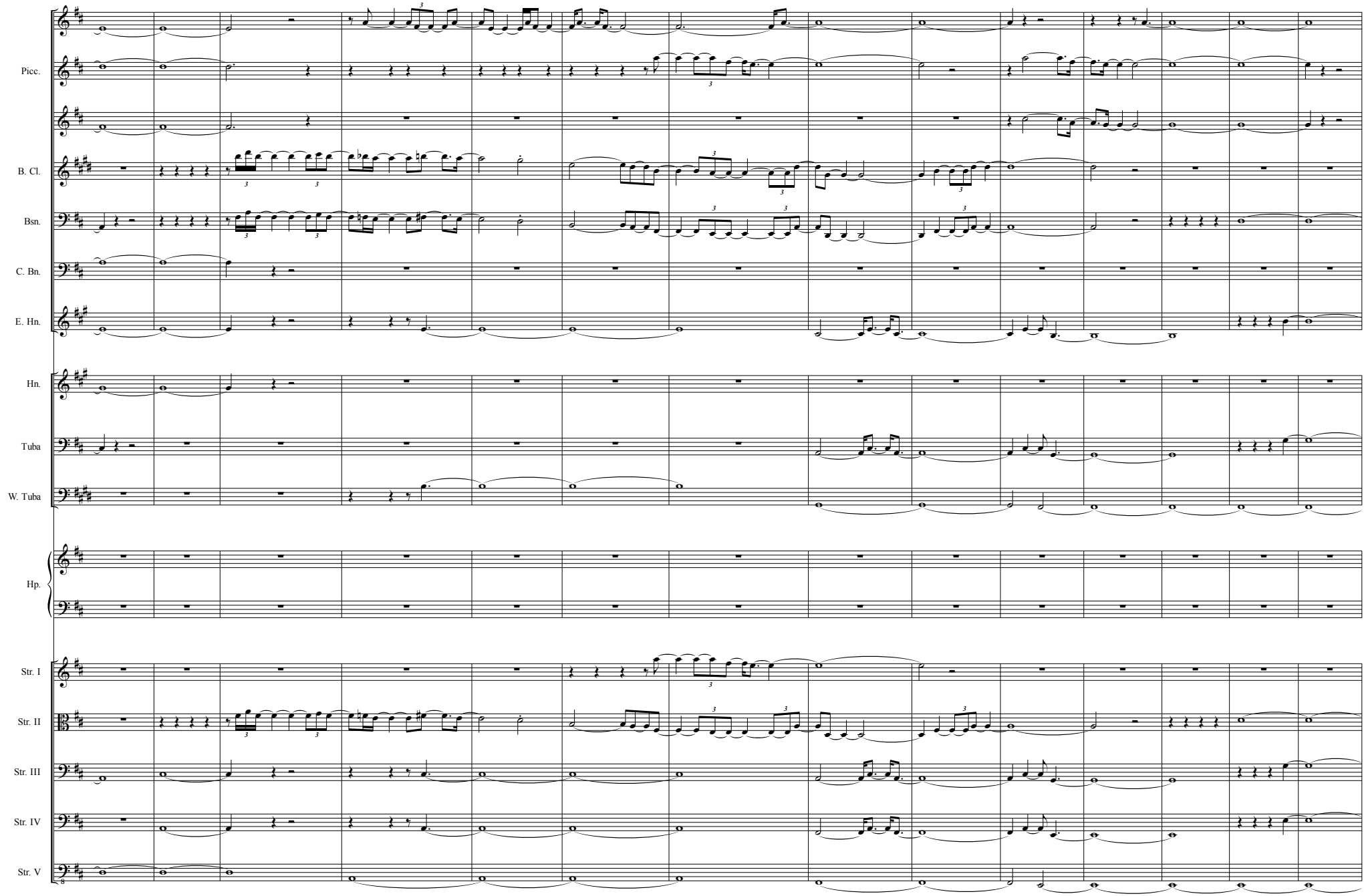

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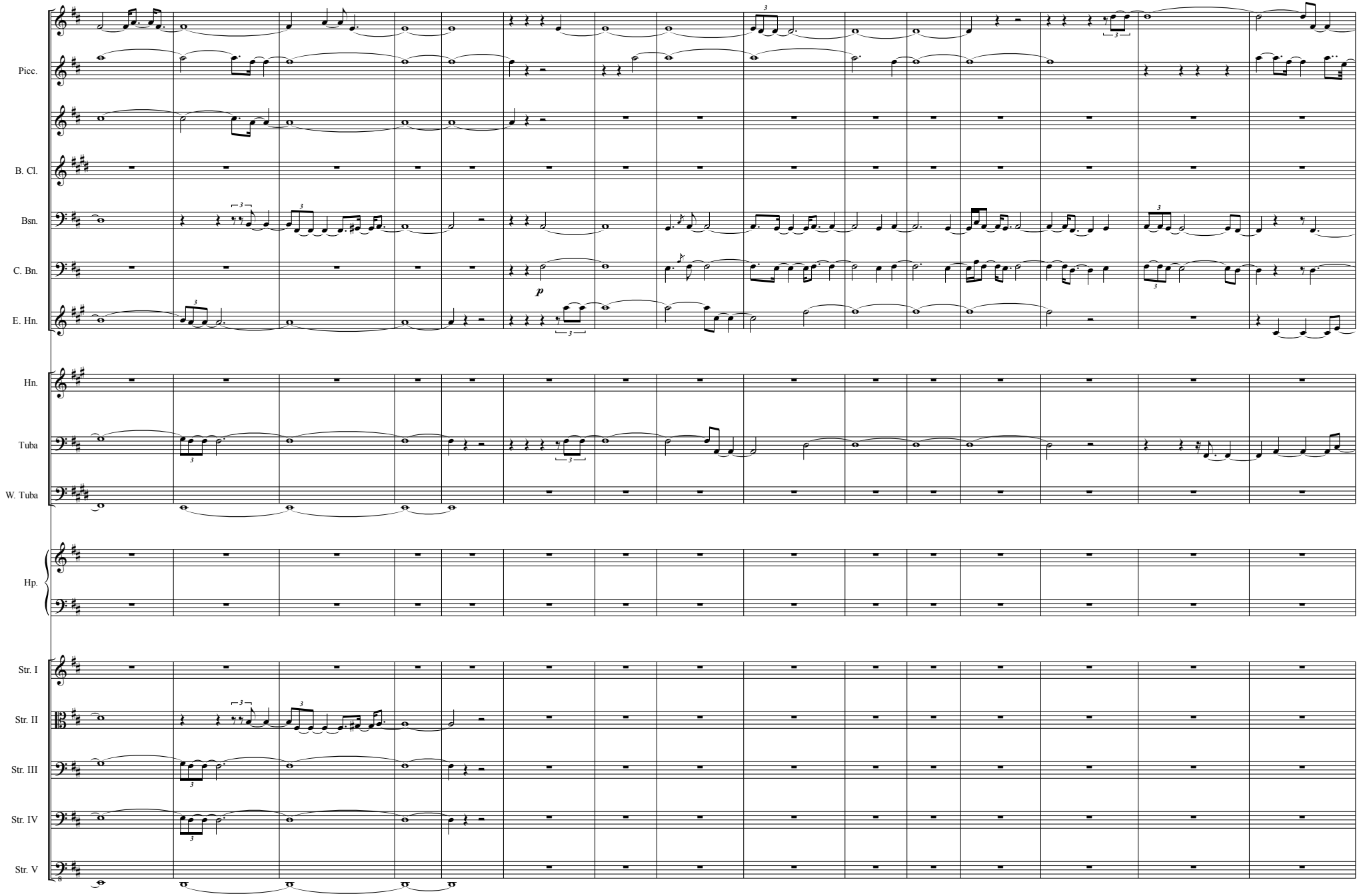

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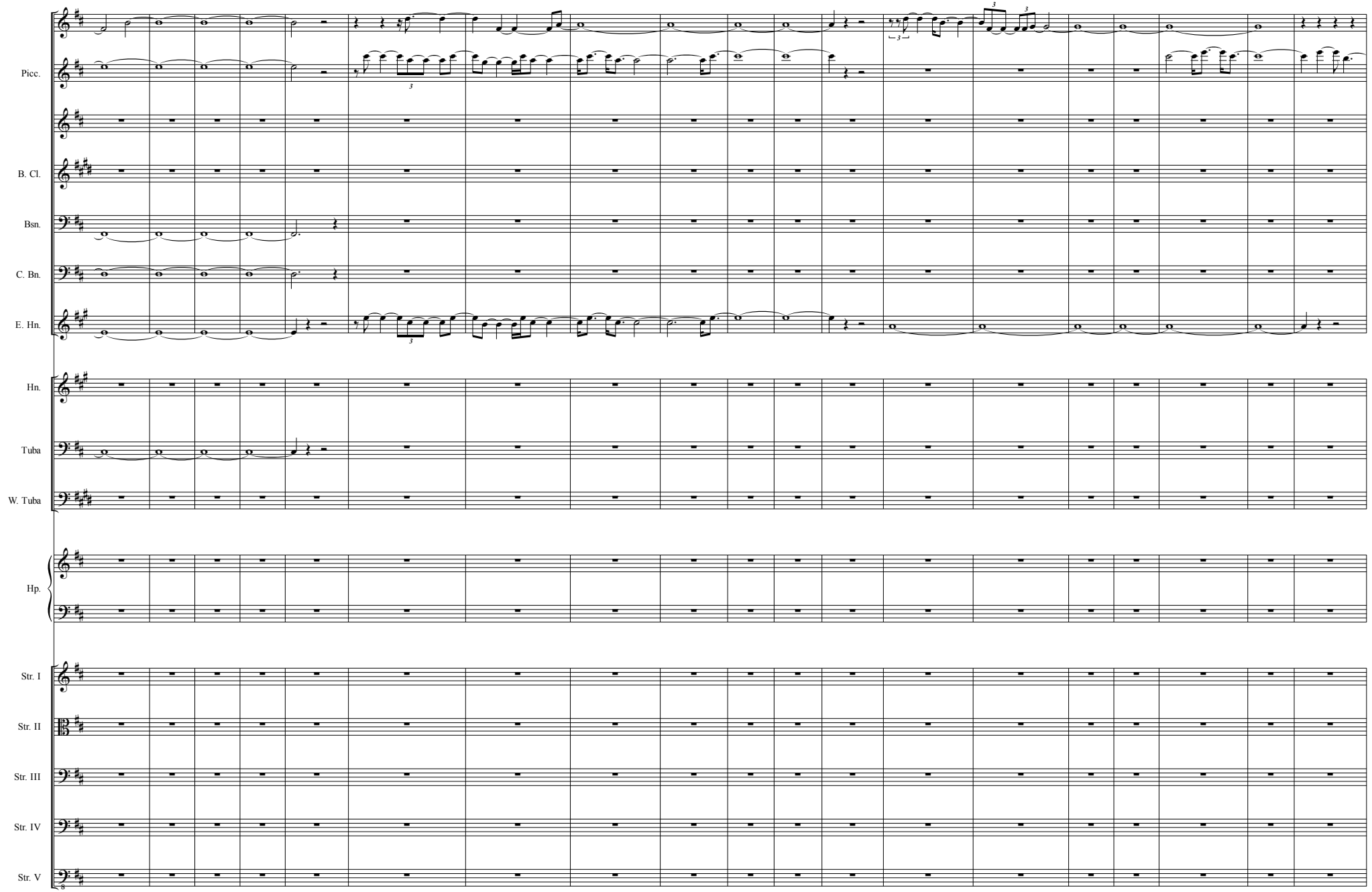

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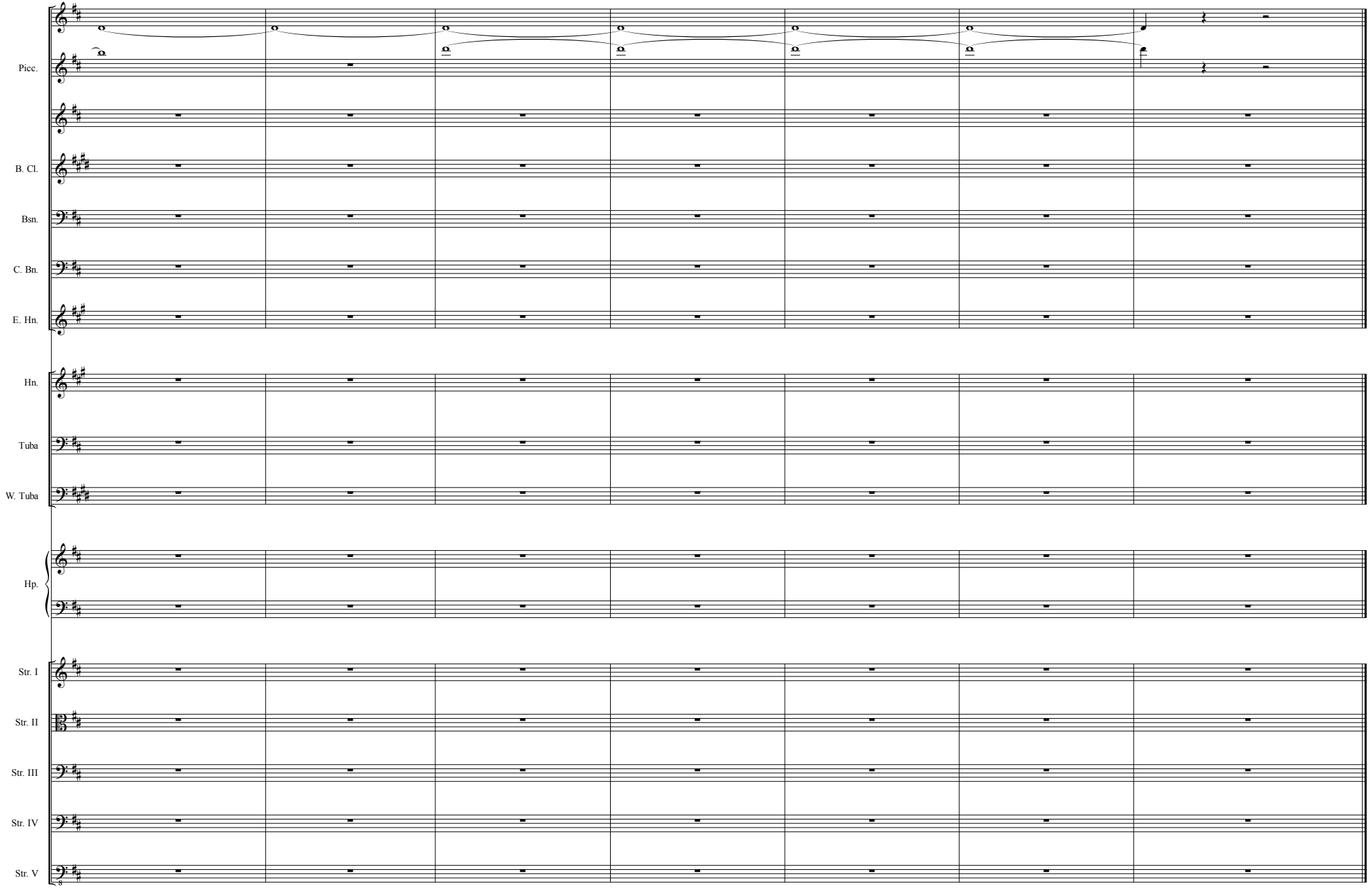

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L'œuvre qui s'achève ici n'est pas un objet clos, mais un champ de forces en circulation
dont la partition ne constitue que la trace refroidie.
En refermant ce feuillet, l'interprète et l'auditeur deviennent les dépositaires
d'une Énergie qui survit à l'extinction du son.
Le processus créatif a suivi une densification progressive à travers quatre régimes d'existence :
l'Hylé latente, silence initial et réservoir de tous les possibles ;
l'Hylé vibratoire, surgissement de l'irradiation translucide dans l'instant de la dictée ;
l'Hylé fixée, stabilisation opérée par la nomenclature MONAS AUTOGONA ;
enfin l'Hylé résiduelle, imprégnation charnelle qui persiste dans la mémoire du Temps.
Cette pièce témoigne de l'impossibilité d'un code stable.

Elle affirme que le Témoin a capté — l'ego du compositeur s'effaçant pour devenir membrane active ;
que la Matière a rayonné — l'atonalité fonctionnant comme un rayonnement métaphysique ;
et que le Geste a narré — la structure se découpant selon des forces internes plutôt que par la mesure.
La résonance finale articule trois dimensions indissociables :
la Matière, perçue comme granulation sonore et friction hylétique ;
le Sens, qui se résout dans l'aperception d'un silence habité ;
et la Correspondance, dialogue métaphysique entre l'artefact technique
et la nécessité d'une présence humaine vibrante.
« La note n'est que l'ombre du silence qui la précède,
une trace de l'instant libérée de l'Énergie qui la contenait déjà. »
À l'interprète qui accepte de franchir ce seuil :
votre engagement n'est pas une simple lecture, mais un acte de loyauté envers l'Inconnu.
Par votre rigueur et votre refus des refuges académiques, vous cessez d'être un exécutant
pour devenir le co-architecte de cette irradiation.
Que votre geste soit souverain ; cette partition ne vous demande pas de justifier vos références,
mais d'habiter votre propre courage face au silence.
L'œuvre retourne désormais à son état de flux instable, enrichie par l'expérience de votre écoute.

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